# THE ATHENÆUM

Journal of English and foreign Literature, Science, and the fine Arts.

No. 963.

LONDON, SATURDAY, APRIL 11, 1846.

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squages, Ancient and English Book keeping, the Elements of Mada political, Actional Philosophy, and Drawing. Fee, for the
thematics and the College.

GHARLES C. ATKINSON, Secretary to the Council,
in April. 1842.

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March, 28, 1846. R. W. JELF, D. D. Principal.

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March 28, 1846.

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NORTH BRITISH REVIEW.

TO ADVERTISERS.—ADVERTISEMENTS and BILLs intended for insertion in No. IX. must be sent to the Publisherr by the likh inst; 2,500 fills required. Edinburgh: W. P. Kennetty. London: Hamilton, Adams & Co.

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LONDON, SATURDAY, APRIL 11, 1846.

#### REVIEWS

History of the Eighteenth Century and of the Nineteenth till the Overthrow of the French Empire: with particular reference to Mental Cultivation and Progress. By F. C. Schlosser, Professor of History in the University of Heidelberg. Translated, with a Preface and Notes, by D. Davison, M.A. Chapman &

THE eighteenth century is one of the most important periods in the history of man. The war of the Spanish succession, coupled with the vicories of our Marlborough in Flanders; the gigantic, though scarcely sane exploits of the Swedish Charles; the rapid decay of the Turkish monarchy, with the dazzling progress of the Russian; the attempts made by the Stuarts to regain the throne of their ancestors; the Seven Years' War; the independence of our American Colonies; the annihilation of Poland as a nation; the abolition of the order of Jesuits; the establishment of our Indian empire; and, above all, that most stupendous of events, the French Revolution, with its consequences to Europe, will command the notice of all posterity. But even these stirring subiects are far less interesting than the progress of the European mind and morals. Though we cannot go along with the translator so far as to call it a period "unparalleled in the history of the world for the developement of the physical and mental powers of mankind," "for the progress of knowledge, for the cultivation of the arts and sciences, (is not this knowledge too?) "for all that which can contribute to the great-ness and prosperity of nations," (in all these respects it was inferior to the sixteenth,) there can be no doubt that it is a very remarkable period. Above all, it is remarkable as the commencement of a new era,-when knowledge became accessible to the people at large. During the sixteenth century learning was, in a great degree, confined to the church and the universities; during the seventeenth it was extended to laymen in the higher and richer walks of life; but during the eighteenth, and especially the latter half of the eighteenth, it was placed within the reach of the middle, and, to a considerable extent, of the lower classes. is this phenomenon which, in the most emphatic manner, we may call the characteristic of the age. If a far greater progress in this respect has been made in the first half of the nineteenth century,-if literature is now rendered popular, and every nook and corner of the civilized world is penetrated by the great spirit of progress, we must not forget that we are merely carrying out the designs of our fathers: they, and not we, laid the foundation, and left to others the far easier task of super-construction. This fact, and the consequences inevitably resulting from it, will appear more striking to our descendants than it does to ourselves. Whether for good or evil (time only can determine), the destiny of man, it is thought, is about to undergo a change such as the world has never yet seen. Government, laws, science, literature,everything is changing around us. In another half century, the social aspect may exhibit phases such as no man can venture to predict. We can see only that a mighty revolution is begun, and that no power on earth can arrest, or even suspend, its advance.

The century in question, and its necessary results, down to the fall of Bonaparte, have long wanted an historian acquainted with its leading events and characteristics, and sufficiently un-

merous as are the works that have issued from both the Continental and English press on this subject, they have all been deficient in one or the other of these qualities. Either they have been superficial in knowledge of facts, and destitute of general views, so as to resemble newstute of general views, so as to rescaled papers rather than grave history,—or they have been written for the interests of a party, in conscience. Whether tempt alike of truth and conscience. Professor Schlosser is exactly the man for the undertaking may be doubtful. His knowledge is all that could be desired; his sympathies are with the people, not with the rulers; and his views are sufficiently comprehensive to embrace causes and consequences in their logical relation. The intrepidity with which he speaks his sentiments of knavery and corruption in high places is the more remarkable in a German, whose countrymen generally write as if this world were made for Cæsar. For kings and the ministers of kings, for statesmen and the aristocracy of every country he has little respect; and it must be confessed that the historian of the Eighteenth Century could have little reason to do other than scoff at "the divinity which doth hedge a king." In England he would see George I., though advanced in years, openly bring two mistresses from Hanover to England, and raise them to a high rank in the peerage; and the example followed by George II.; nor would his disgust be lessened at the sight of clergymen and men of letters paying court to these women, who had no small voice in the bestowing of patronage, civil, military and ecclesiastical. In France he would see the favourites of regal mistresses, if clergymen, raised alike to the ministry of state and to the dignity of cardinal. In Spain and Portugal he would behold the union of the most degrading personal vices with the most pitiful superstition. At the German courts, Catholic or Protestant, he would contemplate profligacy associated with the most insulting claims to prerogative. Denmark and Sweden were little better. Poland had both a crowned puppet and a corrupt aristocracy, eager to clutch at Russian gold, in exchange for the abandonment of every honourable and independent right. As to the court of Russia, the world had never before seen a profligacy so unblushing, so uniform. The "Semiramis of the North," as she is called, was but one of a corrupt line of sovereigns; but to compare her with that Assyrian princess is a libel on the memory of the latter. Of the Italian courts it is useless to speak: they are the same yesterday, to-day, and for ever.

As France was the acknowledged leader of Europe, whether for evil or good, she would naturally demand our author's chief attention; but at the outset he dismisses the consideration of her national character and literature more briefly than any one would expect. It is true that he frequently returns to the subject by way of illustration and allusion, but he seldom dwells on it to an extent at all commensurate with its importance. We may here state that this imputation is inseparable from the plan of his work; whether in politics, literature or social opinions, he follows the stream of time in no one country longer than a few years, and then he passes over to the events of another. We do not like this arrangement; by the time we are beginning to feel interested in one subject it is abruptly suspended, and we are hurried off to another, soon to be abandoned in the same manner. This adoption of the contemporaneous in preference to the consecutive mode of relating European events may have authority enough to plead in its justification, but it is not the less vicious on that account. But to revert to the biassed to exhibit them with impartiality. Nu. French, who have seldom much indulgence to padour, and her reverend cher ami cardinal and

expect from the Professor. Their two great national charcteristics, keenness of wit and sensuality, (and in this judgment he is far from singular, Michelet and other native writers ascribing them not only to the French, but to the whole Celtic race,) he abominates. It is his delight to ridicule that union of piety and wantonness, of seriousness and coxcombry, so conspicuous in the authors, the clergy, and devotees of France under the "ancien régime." To trace the origin of this union, he is compelled to go farther back than the opening of the eighteenth century. Thus :-

"Theodore Beza, the assistant and successor of Calvin in his Protestant popedom, was especially celebrated in his youth by his wanton verses and his classical learning; we shall not, however, take any further notice of him, because he never became a national writer; Clement Marot, on the contrary, combined the pious and religious spirit of the time with that classical training which was derived from the convents and with the spirit of wantonness which sprung from the national literature. Clement Marot drew his wanton morals or the national element of the poets of the middle ages, who, as among us, had become ballad singers, from a vagabond, who, with genuine French humour, continued to sing in prison, genuine French numour, continued to sing in prison, in the galleys and under the gallows, which he richly deserved. This was Villon. \* \* Marot became for poetry what Rabelais had been at an earlier time, only that the latter was well-furnished with solid classical learning. His satirical prose, as is well known, is sought out, commented upon, and multiplied by repeated impressions and reprints in the present century by the French. In the writings of Rabelais we meet with the indecency and vulgarity of the priests (for he was himself a clergyman), gross obscenity and most extensive reading in the ancients and the Bible all mixed together. His countrymen took as little offence at this, as almost at the same period it was neither regarded as offensive or scandalous, that the great reformer should be at the same time engaged in translating the Bible and in writing books full of all sorts of coarseness and indecency, as those against Henry the Eighth of England and Henry of Brunswick. Clement Marot was less wanton than Rabelais and less vulgar than Villon, but he was also less original and nearer to classical models, although he also knew well how to combine, in a way altogether peculiar to himself, the classical and religious education of his time with the merry, naive and wanton species of writing which was characteristic of the poetry of the people immediately antecedent to his time. • • Margaret of Navarre, who died in 1544, was celebrated on account of her numerous and learned pious poems by the poets of the so-called lyric Pleiades, who, in various ways, introduced into their verses a panegyric of 200 distichs, in which three ladies have celebrated Margaret, but she lives in French literature even down to our days only through her indecent, offensive, and very naïve stories. The 'Heptameron' of Margaret may in many respects be placed along with the 'Decameron' of Boccacio, but especially on account of its ob-scenity, and it is precisely this circumstance which has caused the book to be newly printed almost once in every five years in our century."

Yet Mr. Sharon Turner, remembering only the religious poems of Margaret, draws an argument in favour of Anne Boleyn's purity of conduct in early life from the fact of her being a personal attendant on the said princess. If Schlosser had known of this glorious illustra-tion he would certainly have adduced it to add pungency to his remarks.

How a third characteristic-infidelity-became added in the eighteenth century to wit and sensuality, may easily be inferred from the conduct of the court and clergy. Thus one of the numerous mistresses of Louis XV., Mademoiselle d'Etoiles, being unable to correspond with her royal admirer, engaged a friend of hers, the ecclesiastic Bernis, to answer the royal letters for her: she soon became Marchioness of Pom-

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prime minister. For twelve years this woman, in conjunction with the ministers, treated the finances as if they had been her private property and that of the king. She was the very heart of all political intrigues; and to her favour many a holy bishop was indebted for his mitre. Her successor in the bed of his most Christian majesty, the eldest son of the Church, was neither more nor less than a common courtesan:—

"One of the profligates of the court panders to the depraved tastes of the king had met with a young woman named Lange in a house of bad reputation in Paris, who was a common courtesan utterly destitute of shame, but of surpassing beauty, was immediately recommended to the notice of one of the king's chamberlains, to whom the oversight and management of such affairs were peculiarly entrusted. She was in consequence brought to the palace, and by her arts gained such a complete ascen-dancy over the king, that feelings of disgust and abhorrence were excited in the public mind when it was known that a common courtesan, of the most degraded stamp, whose tone and manners betrayed the place from whence she came, was received into the palace and occupied those apartments which were appropriated to a queen. The whole court was to do her homage, as they had formerly done to Pom-padour; she was to be ennobled by a title, and therefore was immediately married to the brother of the profligate who had discovered her in her den of infamy, became Countess du Barry, and then she was presented at court (1769), as it is called, or, in other words, the court was converted into a brothel."

That a French monarch, though verging on threescore, should still have mistresses was a matter of course, which gave no offence to anybody; but that the favourite one should be taken from the brothel, and placed at the head of Church and State, was not agreeable to a few of the prouder nobles, whose licentiousness was always cultivated and refined. In the lower ranks of the people there might be found persons old-fashioned enough to murmur at such doings, and to exclaim that no blessing could ever rest on the policy of a nation thus governed. But with the cardinals, bishops and nobles of France, less reliance was placed on Christian principles than on the famous maxim of Machiavelli-that " Providence is always favourable to the powerful who possess neither shame nor conscience, and withholds its protection from the weak. This maxim is more than once quoted by Schlosser, who deems it peculiarly applicable to "the Orloffs, the Potemkins, the Fouchés, the Talleyrands, the Cesar Borgias, from the beginning of the world to the present time.'

If the Professor be thought severe on the French, they may have the consolation of learning that he is equally so on his own countrymen and on the English. As the warm friend of the people, he has no patience when he beholds their hardly-earned contributions wasted in riot and debauchery by the great. Thus the dogs and horses, the huntsmen and grooms, the processions and feasting, the mistresses and chamberlains of the Bavarian court, while the subjects were plunged in misery, move his bile. Wirtemberg was in no better plight: on a small scale it aped France and England. Brunswick is depicted in colours equally disgraceful. In Hanover avarice and lust went hand in hand together, once, at least, enlivened by a murder-that of Count Konigsmark, on suspicion of the very offence against morals for which father and son (the first and second George) were so notorious. While the Princess Palatine, Sophia, was begging for a pension in England, George I. purchased, at Paris, bridal ornaments for the marriage of his daughter to the Elector of Brandenburgh, so extravagantly expensive as to draw forth a sneer, no less than surprise, from Louis XIV .:-

"The retinue of the princess was quite in accord-

ance with her bridal outfit: there were forty coaches and carriages, twelve clectoral provision-waggons, and fifty-six peasants' waggons in the train of the princess, for which 320 horses were required to be kept in readiness at every post. A portion of the court from Berlin was sent to receive the princess at the frontiers, for whose further progress to the capital fifty carriages and 350 horses were ordered to be in readiness at every post, so that 860 horses were necessary in the territory of Brandenburgh."

But our author is most indignant with the lords spiritual of Germany, who assuredly were not behind any secular prince of the age in pomp, extravagance, and contempt for the rights of the poor. In these Catholic countries Church livings were sold to the highest bidder, to increase the guilty pomp alike of princes temporal and spiritual. But even this was not enough for Wirtemberg. A Jew minister knew how to seize the funds of pious foundations, and by this means to raise half a million gulden. A million more was serewed from the people by cheats and extortions of every kind. What was done with all this money? Not much could be spent in mere wine and feasting, though some holy canons were three and four bottle men. It was spent on "operas, comedies, female singers, jewellery, processions, balls, masquerades, charlatans and buffoons."

But it is time to see what the Professor has to say of us. As we have already intimated, it is not very flattering to our self-love; and, indeed, it is not very just. Let us glance, first, at his opinion of a few of our literary men: we mean of that section of literary men whose writings influenced society, or were exponents of it-mere literature does not enter into his plan. Locke, we are to infer, was an infidel, or rather the parent of infidelity, without knowing it-no great compliment to his sagacity. The learning of Stillingfleet and other orthodox writers was contemptible; and their principles must have been more so if, as he insinuates, they were more eager to defend their benefices than Christianity. He spares, indeed, neither the ortho-dox nor their opponents,—Shaftesbury coming in for as large a share of censure as the most rigorous high churchman. There was little learning and scarcely any taste left in the Shakspeare and Milton had become antiquated, and were read by nobody; while men without genius, such as Addison, Steele, Prior, Pope, Swift, and Thomson, were exclusively worshipped! On this, and kindred subjects, Herr Schlosser is pitiful. 'Martinus Scriblerus' is full of "dull and diffusive witti-Pope has nothing to recommend him but harmonious versification, and a lucid mean-He has no expressions adequate to his contempt when he speaks of the translation of the 'Iliad.' Of the 'Dunciad,' it is said :-

"The miserable trifles which constitute the materials of his poem; the scenes in the so-called high life, their play, their entertainments, their tedious jests, their artificial and screwed-up manners, are not strongly contrasted, as they should have been, with nature and morality, but extolled and ennobled. Gods and geniuses serve as subjects of jest for polite society, and the poet of the aristocracy compels the middle classes, who read him with admiration, to busy and interest themselves with the artificial parties of polite life, from which they were excluded, instead of with their own natural connexions and affairs."

The 'Essay on Man' is not more indulgently treated; it has no philosophy, no religion, no sound morality, but only smooth numbers and objectionable principles:—

"Pope's God and his faith in him is like Voltaire's Deism, which, as is well known, is altogether selfish, Pope, like Voltaire, recognises only one kind of religion, and, ignorant of the nature of mind, he sneers bitterly at the devotion of the weak but pious, who have need of outward and sensible means to enable them to elevate their thoughts above the sensible

world. Pope, for example, says directly, that the rattles and hobbyhorses of children, the orders, uniforms, and dress of age, and the beads and prayer-books of old age, are baubles alike."

The critic alludes in the above paragraph to these lines:—

Scarfs, garters, gold, amuse his riper stage, And beads and prayer-books are the toys of age; Pleased with this bauble still as that before, Till tired he sleeps, and life's poor play is o'er. Essay on Man, it. 7

So this is to understand the poet! This total want of perception as to the satire conveyed in the lines from which the extract is taken may appear to most readers as ludicrous as it is extraordinary. Again:—

inary. Again:

Two principles in human nature reign;
Self-love to urge, and reason to restrain;
Nor this a good, nor that a bad we call:
Each works its end to move or govern all,
And to their proper operation still
Ascribe all good—to their improper ill.

Essay on Man, ii. 31.

On these verses we have this profound remark:—

"Self-love and conscience are nothing else with the poet than two springs, which drive the machine of human life, the former being altogether as necesary to it as the latter, and that it cannot be conceived without both. The complete victory of conscience—an equilibrium in man—is, according to him, not as Christians say, a condition of innocence and return into Paradise, but much more a nonentity or an absurd dream."

And this is criticism! Can the critic really fancy that he has a glimpse into the poets meaning? No doubt he does; for he speas in the very same page in terms sufficiently complimentary to his own penetration! If, however, he had understood the poet, he would still have written disparagingly of him, because the latter ridiculed Bentley,—the object of his, as of every German scholar's, idolatry.

Swift is treated with equal contempt. If he has not much humour, he has much that is "dull," "wearisome," "vulgar," "mean," "un-intelligible, and ill-bred." We ought to be perfectly astonished how such a writer could obtain. and, much more, "maintain a place amongst the greatest men of ancient and modern times" Even the 'Tale of a Tub' is beneath contempt, unless, indeed, it may deserve notice for its attacks on religion. We are assured that "not one of all the French Encyclopædists has sneered with so much rudeness as Swift at theologians and the sanctity of religious conviction, which at least a man ought always to honour, if he cannot share. The Anglican system, Catholics, Lutherans, Calvinists, sects of all kinds, the dogmas and philosophy of these different parties and sections, are all attacked in the most illbred manner in a book which he himself has entitled a silly tale." A silly tale indeed!

But perhaps it may be said that, if the Professor be no critic in poetry, he may be so in other departments of English literature. We can perceive nothing to redeem what we have already noticed. Of Gibbon we are told that he had not an inquiring mind, and that his learning is mere parade! Yet of Robertson and Hume he speaks with some respect, -not, indeed, for their learning and research, which he seems unwilling to allow in any Briton, but for their sagacity, penetration, and genius. Johnson was "a despotic pedant," who knew little of either books or human nature. He is once or twice, indeed, styled "learned"; but then the word is applied merely in reference to his Latin acquirements. He was "severe, rude, and prejudiced,—a poet without poetry, and an orator (!) without inspiration." But no more We had marked passages for extract respecting Sterne, Fielding, Goldsmith, and others, none of whom he understands, and all of whom he depreciates; but our readers have probably had enough of such criticism.

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In our politics and social state the historian is not inclined to do us more justice. He will is not inclined to do us more justice. He will allow our rulers no patriotism, no matter who the leader under whose banners they serve. They have had, from generation to generation, one code of corruption, from the laws of which they never swerve. To enrich themselves and their creatures is the only object, however convenient it may be for them sometimes to pretend to patriotism. He has little respect even for the principles of Fox, though he praises his speeches; and no measure of contempt is enough for Burkefor his "wearisome tediousness, fanciful, soaring, tasteless metaphors, over-loaded and often ridiculous images." Both, of course, were notoriously corrupt—the former much less so than the latter. He has no liking for Lord Brougham's book,-Statesmen of the Reign of George III., —which indeed he denounces with "strong feelings of disapprobation." Of the 'Letters of Junius' he mapproportion. Of the Letters of stands has a high admiration,—not the less, perhaps, that the mention of them gives him another opportunity of hitting Lord Brougham:—

These letters will always remain a monument of alent, on account of their style and language; they will, without doubt, always claim and have a place will, without doubt, always claim and nave a place and along with the philippics of Demosthenes, Cicero's Catiline orations, Lessing's fugitive sheets against the brawling Hamburg pastor, and Rousseau's letter to the Archbishop of Paris; and, however strongly we may condemn the injustice, bitterness, and vehemence of these letters, their strength and brevity of expression, the cutting sharpness of their short sen-tences, the purity and dignity of their genuine Eng-lish, will long be a subject of admiration; when the ish, will long be a subject of admiration; when the muddy-flowing Scottish stream of speech, which is characteristic of their censurer, Lord Brougham, who is a pretender to a knowledge of all subjects, and who speaks and writes about things with which he has the most flimsy acquaintance, shall have been lost in the sea of forgetfulness. As historical memoirs, these letters have indeed no value; they are cutting, personal, bitter, unjust; but, for awakening England from the dream of the impossibility of improving its from the dream of the impossibility of improving its constitution, they are of great value."

Everywhere does Herr Schlosser heap bitter som on our aristocracy. Whatever their poli-tical professions, they had and have no object in view beyond their own personal advantage. He is scarcely less bitter on the rich, whatever their rank in the social scale. On the one hand, he sees nothing but prosperity, with insolence, haughtiness, selfishness, oppression, as attendants; on the other (alluding to the labouring classes) nothing but self-destroying exertions, joined with that ignorance and brutality inseparable from such condition. Our manufac-tures he regards as one of the greatest curses of the country. He does not think that either the aristocracy or the mill-ocracy have any object other than to squeeze out of the poor all that they can, leaving them barely sufficient to keep body and soul together.

As to our religion, it, too, finds little favour at the hands of the uncompromising German. He tells us that we believe "traditionally and mechanically;" that we have no religious life in us; that our clergymen fulfil their duties in precisely the same dull and humdrum manner as a labourer passes his day of toil; that if they are roused to the defence of Christianity, it is not from any conception of the religious sentiment, but from fear of losing the revenues of the Church. Our "dead Church, with all its forms, is tottering;" our "wooden dogmatics" will soon disappear. As in Sweden and Denmark Lutheranism is become petrified; "so the Eng-lish Church, properly speaking, is wholly popish in its principles, because it has tithes and livings, and bishops who are peers, and who jealously and bishops who are peers, and who jealously guard its temples against the admission of any ray of light." He wholly shuts his eyes to the

at a former period. Hooker, and Usher, and Taylor, and Barrow, to say nothing of a host besides, might, we would suppose, have prevented him from pouring such unmeasured contempt on the Church which they adorned. If the 18th century produced no such giants in general learning, still it had many respectable scholars. To Clarke and Waterland, Warburton and Horsley, Lowth and Paley, he will surely not deny the praise of learning and ability; nor can he easily disprove the existence of something better than "mechanical piety" in Young and Law, in Horne and Cowper. We shall say nothing of such eminent dissenters as Watts, and Doddridge, and Wesley-(men of whom any church and any country might be proud,) simply because it is the establishment only that is subjected to such a load of vituperation.

The author's (so-called) criticisms on English literature and the English Church are so superficial, so cynical, that from them alone a prejudice might be formed against the entire work. But this would be wrong. On the literature of France, and still more on that of Germany, (as exponential, we mean, of society and manners,) he is generally satisfactory—often able,—though we are far from concurring with some of his

We may, however, here observe, that we know not why the author, in a work professedly European, has restricted himself to the literaonly three nations—English, French and German. No doubt, they exercised a far greater amount of influence on European society than all the rest put together; but still, every reader is gratified when he has an opportunity of tracing the progress of any nation towards social refinement. Italy, Spain and Portugal, with all their darkness, can boast of writers during the century in question whom we regard as well worthy of notice. If they had no direct effect on the people at large-(in all those countries education is too limited for that)—they had certainly an indirect one, since they influenced the class on which the society of each country depends. And we must notice another defect in the great work before us,-the almost entire absence of information as to the amelioration of laws, their administration, and influence on national improvement. But, notwithstanding both these drawbacks, the work before us contains much valuable information as to the political, religious and social condition of the European nations: and it is Schlosser's great praise, that he bases his reasonings on facts. He does not draw inferences from imaginary, but from actual data. He has too much learning, too much research, to be compelled to follow the ignes fatui of fancy.

Elements of the Cycles of the Winds, Weather, and Prices of Corn. By George Mackenzie. Newbery.

UNDER the above title, which is somewhat difficult to understand, we have a book which professes to give the results of the observations of forty-three years on the variations of the winds at Perth, and the influence of the aerial currents upon the weather during the same period. Such a series of observations would have been of great value, and might possibly have assisted in the progress which is now making towards an acquaintance with those laws by which even the winds, though prover-bial amongst us for their inconstancy, are reguand bishops who are peers, and who jealously guard its temples against the admission of any ray of light." He wholly shuts his eyes to the prodigies of erudition, burning at the same time and 1846, there has been an alternation of the climate of our islands, and, indeed the proximity of towns, are a few of the causes producing local disturbance, which interfere in a remarkable manner in producing the variability and 1846, there has been an alternation of the climate of our islands, and, indeed, in

with zeal, so characteristic of the English Church | years in which a deficiency or an excess of East or of West wind has taken place. The order of succession, according to our author, is somewhat curious:—he states that one year of deficiency of East wind is followed by three years of excess; two years of deficiency by two of excess, and three years of deficiency by one year of excess; when a reverse order is observed. The West wind is stated to obey a similar law. On this is founded what the author calls the "Primary Cycle, or Physical Year." This consists of 54 years, in which occur 27 years of "Droppy summers, or comminuted weather," which are "years of cheap prices of corn," and 27 years of "Drowthy summers, or compressed weather," and, consequently, dear prices of corn. The importance attached to this view by the author may be judged of by the following quotation :-

"The feat of the discovery of the cycle was ac-complished in the Fair City of Perth, which will be ver distinguished on this account, though as yet but will Perth be thus distinguished—Scotland, England, the British Empire itself, will deem it no small honour to have the problem of the weather solved within its bounds."

The importance of the inquiry, the value of carefully recorded observations, extending over any long period of time, is great; and it is to be regretted that one gifted with many of the qualities of a good observer, should have em-ployed so large a portion of time and so much industry to so little purpose. Entirely unacquainted with the physics of meteorology, blind to the numerous causes producing local disturbances of the aerial currents, and predetermined to see those things only which would serve to establish his hypothetical law, his observations are necessarily of no value.

The great current of the atmosphere in this

latitude has been found by long-continued anemometric registration, to be moving constantly northward, at the rate of about ten miles an hour. The author of this treatise, however, starts with the assumption that there are but two winds really, East and West. Observations with instruments are entirely set aside by him, and the influences of temperature and evapo-ration on the conditions of the weather are not thought worthy attention.

There has been for some years past a con-stantly increasing attention to all atmospheric phenomena, and in every quarter of the globe well directed observations have been daily, and often hourly made, and carefully recorded. The publication of those of Greenwich and of Toronto has shown the public the nature of these records. That they are not of much value in their present form must be admitted; they require careful examination and reduction. This is, we believe, undertaken by Professor Dove, and there can be little doubt but many important facts will be brought out by him.

If we examine for a moment the number and variety of forces which must necessarily influence the currents of the air and the conditions of the weather, we shall soon be convinced that observations on any individual pheno-menon will lead to no satisfactory conclusion.

Varying atmospheric pressure, the alterna-tions of temperature, the amount of vapours sustained in the air, the increase or otherwise of its absorptive powers, the extent of solar and of terrestrial calorific radiation, are amongst the great physical causes which operate; whilst the extent relatively, of sea and land, the height of mountain ranges, the depth and area of valleys, the spreading of forests, and indeed the proxi-mity of towns, are a few of the causes pro-ducing local disturbance, which interfere in a

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but enjoying

of the atmosphere.

The observations of Luke Howard prove that a certain degree of uniformity exists in the conditions of even local atmospheric temperature, and in the quantity of local rain, when viewed over a long period of time. By embracing years in our calculations, we may, to a certain extent, disregard the interference of a peculiar locality, or of a limited time, and we thus learn that there is a degree of regularity in the aerial phenomena which points clearly to the action of universal law. This can only be discovered by long-continued and widelyextended observations, not merely of the winds and of atmospheric pressure and temperature, but of all the peculiar agencies of the radiant forces, and of the electric and magnetic influences which evidently play an important part in the disposition of all meteorological pheno-

We must again repeat our conviction, that no advantage can be gained by any system of observations, such as those of Mr. Mackenzie. They must necessarily be full of errors; and even supposing the observations on the winds to have been accurately made, it must be remembered that they are but one class of effects amongst many, dependent on some general cause by which all atmospheric conditions are regulated.

The Step-Mother. By G. P. R. James, Esq. 3 vols. Smith, Elder & Co.

THERE is in rapidity of production a suggestion of power, which leads the mind, ex mero motu, to look for the qualities by which the rapidity and its inference are to be alike justified. It is true that this rapidity is quite as likely to have another source-that a consciousness of power and an unconsciousness of weakness may have a common expression, as temerity affects to speak the language of strength—that a great moral authority has described the fool as being often more forward than the angel on the same ground-and finally, that it is entirely illogical to accept quantity as in any degree a measure of quality:—still the prejudice exists—mere accumulation has its own dynamic value-and extent is assumed, on its first suggestion, to imply depth. When we see issue after issue from the same intellectual treasury, our first inference is of its wealth; and we recur for illustration rather to the multiplied creations of Scott and the sudden marvels of Michael Angelo, than to the garrulity of the gossip or the manufactured ingenuities of the merchant of delf.

The author before us abounds in this sort of imputed strength. The acreage of his literary estate is now very considerable-and fast increasing; but a strong suspicion of its want of value is spreading amongst readers. Each new addition is purchased by him, there is too much reason to think, at less and less of intellectual cost,—and yet was less worth the purchase than the last. In fact, it is believed, in many quarters, that Mr. James started in life with but a slender literary capital; and early invested it in a particular form of fiction which yielded him an excellent return: and that this return he has been unwisely expending since in barren additions to his literary seigniory,—whose plashy waters, flavourless fruits, and colourless flowers are, in each new instance, less and less of temptations to "a generous and discerning public. But leaving the language of metaphor-which has caught our critical garment in walking over this last of Mr. James's enclosures-we have, in fact, been curious to inquire into the disagreement between the promise of this author's abundant production and the very unsatisfactory result which continually remains as its ful-

modifying, even over continents, the conditions | filment;—to trace, if possible, the secret of those devices by which the facility is made to grow, as the force is declining,-whereby the complement, menaced by the failure of means, is kept up by the substitution of their appearances: and we think we have made some discoveries, the communication of which may be useful to novel writers of Mr. James's class.

> The first and most obvious contrivance for the an inment of quantity is, of course, Dilution; but this resource has practically its limit, and Mr. James had reached it long ago. Commonplace in its best day, anything more feeble, vapid-sloppy, in fact (for we know not how to characterize this writer's style but by some of its own inelegancies)—than Mr. James's manner has become, it were difficult to imagine. Every literary grace has been swamped in the spreading marasmus of his style. Gossipry of the quality which proverb has assigned to the teatable-sentimentalities such as are beloved of ladies' maids, &c .- faded moralities, that look wan from their great age and originally doubtful constitution-mix up with the vulgarities of a genteel writer (for Mr. James is a very genteel writer,) into a farrago whose flatness has one only redeeming circumstance. An air of easy self-esteem presides over the delivery of all these platitudes which, out of the very heart of weariness, will raise an occasional smile; and this is now and then exalted into an absolute enjoyment by the ludicrous effects which the writer's utter carelessness of manner produces, and his perfect unconsciousness of any such

Mr. James's Dedications we have always thought models in their kind. Much may be learned of a man by his Dedications. Something of the character will peep out in these treacherous reporters, where a writer commits himself to them freely. The Preface and the Dedication are, of course, carefully written parts of a book. Standing as each does prominent and detached—having no support for its weakness from the other portions of the volume -it has to make its impression by its own particular merits, and is usually put into attitude with sufficient care. Nowhere, then, do this author's feebleness of manner and smirking intention show more conspicuously than in his dedications. His highest key-note is here touched; and it falls after this flat and unvarying fashion on the expectant ear:—"My dear—,,
A few words will be sufficient for the dedication of this book to one for whom I have so great a regard, and who, I am proud to believe, has so great a regard for me." This is the very style This is the very style of the 'Complete Letter-Writer.' The comfortable reciprocity, too, which it announces, runs through all Mr. James's compositions in this kind, in forms of about equal ingenuity and with a fine monotony of tone and intention. All his dedicatees are very distinguished men, as he assures them—giving them, at the same time, to understand that a leading proof of their title to distinction consists in the manner in which they have distinguished himself. On his own showing, this writer would seem to have the uncommon friendship of a larger number of gifted persons than fall as friends to most men's share; and his design appears to be to reward (or perhaps secure) each with a separate dedication. It is pleasant work enough, this dedication-writing, as Mr. James manages it; because he never fails to make it render tribute, in the shape we have mentioned or some other, to himself. the present instance, we do not think he has been fortunate in his treatment of this delicate instrument-because while he assures, as usual, the gentleman who is the object of his dedication, that he (the dedicatee) possesses uncom-

mon powers, it is incautiously added that he has given little proof of it.

To return, however, to Mr. James's contriances for getting three volumes out of small materials—and then three more out of the same by turning them. For this purpose, Mr. James has found great resource in Description. Every man, woman, and child, town, village, house tree, brook, and field that comes in his way in largely described,-and most of them redescribed. Then, the component parts, of such of them as have component parts susceptible of description, are separately described,—and this, of course, is ticklish work which leads to occasional mistakes. Next, Mr. James will find out that something is beyond description, and therefore cannot be described; and having taken a somewhat unfair advantage of the reader by winning his ear to the explanation of this im possibility, - he then proceeds to describe it! We will confess that this has more than once tried the imperfection of our tempers sorely; because our immediate feeling was that we had been imposed on: but we have usually restored our good humour to the author at the second thought, which brought the sense of his ingenuity .- All these devices, however, Mr. James has found far from sufficient to eke out the paucity of narrative material; and before we proceed to relate the author's grand and paramount discovery, we must point out a few of the many supplementary means which the necessity of the case suggested to his invention as feeders. They form curious examples of adaptation. Our readers are to understand that the gain of a single word is of importance in our author's system; and like a man who has a sum to make up by a given day, with difficulty in doing so, he will not reject the smallest coin. Hence Iteration, Redundancy, and Tautology, are brought to bear on the demand; and a page or two perhaps obtained by the appearance of such epithets as "exact" and "precise," repeating and confirming each other, in the same sentence. To this class of helps, too, belong Expletives,-which are very abundant; and Interjections, - a favourite example of which insinuates itself under the guise of a fond and confidential intercourse with the public; and, in the affectionate form of "dear reader." makes altogether a not inconsiderable amount of contribution to these volumes. It is, also, one of the writer's most successful pleasantries. Paraphrase and Circumlocution next do something for him. For example, if he wishes to inform the reader that it is half-past one o'clock, he gives it in the form of a problem. The former is told that it was that time of the day which is represented by the hour finger on the dial pointing between the figures 1 and 2, while the minute finger was passing, or would shortly pass, over the figure 6. And the purpose for which this paraphrase is adopted is skilfully concealed under the pretence that it is offered as a grace of language.-An affectation of Minuteness in matters indifferent is less successful in hiding its purpose-though the gain for which this exposure is incurred is, after all, but trifling. It is a very frequent device, however. "It was about four o'clock in the afternoon," Mr. James will say, speaking simply this time, but recovering his loss from doing so as follows—" or it might even be a few minutes earlier." Of course, the reader will suppose, as we did till we became accustomed to the sort of thing, that the words have some significance - do service of some kind-that a careful marking of the time is important to the incidents-that the addition, in fact, is not a mere redundancy. Absolutely and positively, as Mr. James would say, nothing else! The words are utterly without purpose, mere loungers-filling conspicuous situations,

writer would style-conv Mr. James from within such tricks Timothy Q being fift on, to an a figure in the the author g resource is to say, alte scientiousne while these they shorter them. It is We dare no our own res ful we can f it is intende flections in ness. We will not fin than the his sake: I example as think what ties,-intru bering all t chorus-no ful of which the spirits 6 Intense some respec they may be ret, at ever steel. I wo upon the w that the ch of the blin man; for such was tl is evident : stream whi slings and a but one po that was t right heel. not be reac gave him panions, an a great ma still it did him ultima allegory!with a mis Let us, liness, i being liv and accid family :is adama fragile."portions have allu many pa his desc works, "There

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wher would perhaps again one statem as sple-conveying the impression of reality. If Mr. James can give no reality to his incidents from within, he will scarcely animate them by from within, ne will scarcely animate them by such tricks as this. In the present volume Mr. Timothy Quatterly had passed his meridian—being fifty-eight, if not fifty-nine:"—and so on, to an amount that makes an appreciable on, to an amount that makes an appreciable figure in the account. From Moral Reflections the author gains important assistance; and this resource is accordingly worked, we are bound to say, altogether beyond the limits of conscientiousness. Curiously enough, however, while these lengthen the book for the author they shorten it for the reader-because he skips hem. It is not in human strength to read them. We dare not offer one of the heavier passages to our own readers; but will give the most cheerful we can find - made cheerful by the fact that it is intended as at once a specimen of the re-flections in question and of the author's liveliness. We do earnestly hope that the reader will not find the very liveliness a heavier thing than the heaviness which we have avoided for his sake: but if happily he can float upon this example as we just can ourselves, we ask him to think what effect pages upon pages of morali-ties,—intruding themselves everywhere, incumbering all the incidents, keeping up a regular chorus—not Greek—and beside the most cheer-ful of which this looks lively—must have upon

"Intense selfishness is a very excellent thing-in "intense semanness is a very excellent thing—intense semanness ex who possess it; for although they may be very sensitive upon the one central spot, yet, at every other point, where all the rest of the world are vulnerable, they are guarded with triple steel. I wonder when Lord Bacon wrote his essay upon the wisdom of the ancients, he did not show that the character of Achilles was a mere allegory of the blind Greek to represent a perfectly selfish man; for there cannot be the slightest doubt that such was the case. Take his whole history, and lis erident; first, he was dipped in Styx, that hellish stream which rendered him invulnerable to all the slings and arrows of the general enemy. There was but one point in which he could be wounded, and that was the lowest point of his whole frame, his right heel. What could this mean but that he could not be reached through the head or the heart? This gave him very great advantages over all his com-panions, and he was able to overcome, and even kill, a great many much better men than himself; but still it did not secure him happiness, nor obtain for him ultimate success. What a fine moral to the allegory!—and at length a Phrygian boy, in a nighten, found out the weak point, and despatched him with a missile !"

Let us, while we are on the article of liveliness, illustrate the author's manner of being lively in his general style, by a simple and accidental example—but one of an endless and accelerate example—but one of family:—"Oh, promises! pie-crust is adamant to you, and puff-paste is not more fragile."—With reference to the philosophical portions of Mr. James's volumes to which we have alluded, we may observe, too, that there are many parts of them, as well as the openings of his descriptions and some other parts of his works, which are probably kept stereotyped. "There are moments in the life of every man" alone yields no inconsiderable supply of text to these volumes; most of the chapters begin with some little ornamental bit-and frequently the same—like an initial letter; and we scarcely remember any novel of Mr. James's before this, in which "two horsemen might not be seen riding up (or down) a hill"—the one being always young and cheerful, and the other older, stouter, and more thoughtful—but the two obviously contrived by the author to fit into any landscape.

but enjoying them as sinecures; though the devices for filling up the prescribed amount of writer would perhaps again offer them as paper; and the next is a clumsy one indeed paper; and the next is a clumsy one indeed—clumsy in itself, and looking clumsier beside the neatness of some of the others. It affects the conduct of his incidents, and may be called Repetition. The course of those, as in most other stories, carries the writer backwards and to deal with a set of actors in one who are necessarily ignorant of what is doing, at the same moment, in another. These separate links of the tale have, of course, to be afterwards connected; and this is done in the works of others, either by assuming the necessary communication,-or by letting us know that it was made, without going into the terms. Mr. James will not throw away matter in any such manner. After having gone through a series of events with ourselves, supposed to be lookers-on, he repeats them in our hearing for those who were not. Men recapitulate to each other what we were not. Men recapitulate to each other what we already know to have passed, instead of being supposed to do so—knit together their separate threads of narrative before our eyes,—and, so far as this particular book is concerned, in as coarse and bungling a manner as we remember to have seen such workmanship performed. Thus, we have the same portion of the narrative two, and occasionally three, times over. Nothing but the very productive character of this contrivance could, we should think, have reconciled the author to its awkwardness; but in his system that becomes a most important element, whatever its defects, which adds a third or fourth to the raw material of his volumes.

The last and greatest of Mr. James's discoveries in the way of resource, however, returns to the original field of Description, and throws all such minor contrivances into shade. When Mr. Pitt discovered the Window Tax, he was considered to have carried taxation to its most transcendental point; because, however all other forms of imposition might be crippled by man's evasion or self-denial, a certain portion of light and the air which is its accompaniment, is essential to the mere existence of the human plant; and it was a triumph of the financial imagination to intercept the elemental provision as it came direct from heaven, and "excise" a nourishment which is indispensable. A new world of resource was opened up to Chancellors of the Exchequer. Pitt was the Columbus of taxation, and the Window Tax his America. Expatiating in a region less sublime, Mr. James's discovery is as boundless for his purposes; and we see no reason why, by its means, he should not com-plete his project in favour of his distinguished friends by a book per man. His new and most ingenious application deals with objects, alike sensible and speculative, no longer by their positive, but by their negative qualities—describes them not by properties but by the absence of them. Now, whatever any particular object may be, there are so many things which it is not, that we see scarcely a limit to this mode of dealing with a subject. The hint appears to have been taken, no doubt, from an Irish form of direction to a party inquiring out some place or abode,-whose elaboration has often been quoted as having a whimsical relation to the negative result. The formula, as our readers are aware, is something like this:— "You know the house that stands somewhat forward in the middle of the street, with a bow window, three chimneys—one with a pot on,—a brass knocker on the door, and a crack in the centre pane of the middle first floor window?"

not happen in the one before him,-doing so, be it observed, in pure and gratuitous speculation. With the accustomed economy of his entire system of prose-spinning, too, he applies this invention in minute, as well as large, instances,—infusing its genius throughout his style. The very first sentence in the very first description in these volumes informs us that "a certain county in England cannot exactly be called a midland county, because at one point it comes within a few miles of the sea." It is in a spirit somewhat akin to that of this last contrivance, that effects are occasionally produced which strike us with the sense of an imposition practised, already mentioned as generated by another of the author's ingenuities. After giving some pages at the very outset of his volumes-when our attention is particularly engaged, because we desire to know the parties and positions with which we are about to deal—to an elaborate description of a certain nobleman, he has no remorse in presenting us with the following non sequitur:— "Now, doubtless, the reader may imagine" (doubtless, indeed), "that, because we have introduced this noble lord before any one else to his notice, and have spoken of himself and his dwelling somewhat at large, we intend to make him one of the principal characters in the story, and introduce him frequently upon the stage. But such is not at all the case. You have seen him, dear reader, and you will never see him again." Dr. Kitchiner's prescription for dressing a salad suggests itself at once:—very particular directions are given as to the preparation of the ingredients—followed up by the final one to throw the prepared mixture out of the window!

Such is the loose, rambling, incoherent, unmeaning style in which a popular novelist thinks fit to entertain (we dare say Mr. James would even call it instruct) the public! Anything that can fall from his pen is supposed to be, by virtue of its origin, good enough for the purpose; and Art is held altogether below the necessities of a writer of so many books as Mr. James. We will not dwell, in the presence of these more serious charges, on mere grammatical sloven-liness; such schoolboy errors were sure to follow in the train of a literary truancy like this. Nor will we dwell much upon the story itselffar more reprehensible than all the rest. "We have led the gentle reader by the hand," says Mr. James, "all about the little town of Mallington, and the paths in that neighbourhood. Iff we had been the surveyor of the roads for that district, we could not have laid them out with greater accuracy." Perhaps so; nay, it is too true; their tracing is laborious enough: but we fancy the surveyor of the district must have laid them out with greater clearness, or lost his place. The issue of Mr. James's multiplied and minute descriptions is, to create, at length, a maze, in which the reader can by no effort see his whereabout, and wanders vainly about, like the babes in the wood, till he gives it up, like them, from very hopelessness. So, also, with the incidents of the tale. Situations are complicated and events return upon themselves, in the attempt to get the effect out of their number which the author cannot communicate to their kind; till we lose the sense of where we are in the story,—and, in a fit of indifference, at last give up the attempt, and let the author lead us about where he will. We know not if he will think it a compliment to be told that he has thus obtained involuntarily another mystery to add to the many which he has sought. Be that as it may, however, this confusion of situation outer, and more thoughtful—but the two obvi
"Yes! I know it perfectly."—"Well, that's

and incident, mixed up with these commonplaces

not it!" Accordingly, Mr. James gives long
accounts of what happens in some cases, for

but we are not yet at the end of Mr. James's

the purpose of informing the reader that it does

the purpose of informing the reader that it does

not a chance at an entanglement against the

literary parent of 'Susan Hopley.' Of the less exceptionable characters we shall say nothing, (which is just what they demand,) beyond earnestly recommending Mr. James never to be seduced into trying his hand at the facetious again. It is inconceivable how a man of sense, as Mr. James is, can have been betrayed into folly so like a schoolboy's as the production of Lawyer Quatterly. But the worst remains behind. On the present occasion Mr. James has descended into the vicious school of 'Jack Sheppard': and nowhere have its immoralities seemed grosser than in his page,—from the coarseness, yet feebleness, of the drawing. Never did slang sound so vulgar as in these volumes, because so impressive and uncharacteristic: never has the face of ruffianism looked so dirty, because never so pale. Murder, robbery, and seduction are the staple of the book; and look only the more hideous in their masques because Mr. James has not succeeded in making any one of them speak its natural language.

How long are the public to feed on garbage like this? How long are the growing thirst for what is knowledge and taste for what is beautiful to have no better representative than such works in a favourite branch of our literature? How long are we to appear before the stranger by such literary ambassadors as these? How long are such things to be called literature at While the popular mind is awakening to hear, never was the popular teaching which speaks by fiction at so low an ebb. The passion for literary fame has yielded to the mere love of literary reputation (which is not the same thing); the self-respect of genius to a cold cal-culation of gain. The taste for the high and pure is exchanged for a sordid ministry to what is corrupt in feeling and vicious in instinct. It is of the class, not the individual, that we are speaking now. Is the literary conscience extinct amongst our novel-writers? Have they deposed Art? But the principle of redemption lies finally in that under-current of improvement which we have described as going on; and which, if it did not finally purify the literary atmosphere to which it is exposed, must itself perish. The two conditions cannot much longer co-exist; and we have faith in the latter, because it is the healthy one. An idle, vulgar, unmeaning literature like ours of to-day must give place to something higher and nobler, before the better sympathies and purer cravings that are abroad:and such a work as Mr. James's 'Step-Mother' is, we think, calculated to help on the welcome change.

Algeria and Tunis. By Captain J. Clark Kennedy. [Second Notice.]

The hospitalities of Ben Aouda by no means exhausted the "curiosities" of Arab life which fell under the notice of Captain Kennedy. During a subsequent sojourn in the tents of the Abides, they witnessed a feat of legerdemain (or whatever else "the wise" may choose to call it), which forms nearly as large a figure in French travelling records as the exploits of the Cairo magician did for a considerable period in the annals of our Eastern tourists. They fell in with a scorpion-eater:—

"While drinking our coffee, we observed a boy who, leaning with folded arms upon a stick, watched every motion that we made. The boy's countenance was disgustingly repulsive, and the vacant yet cunning expression of his features,—more those of a brute than of a human being,—as well as the form of his mis-shapen head, stamped him as an idiot from his birth. A tattered bernous hung loosely on his shoulders, and, cold and wet as the evening was, he stood staring in at the entrance of the tent, while the other Arabs, whom curiosity had at first attracted, gathered round the fire a few yards distant. Know-

ing that the Arabs regard as saints, madmen, and those whose intellects are affected, I paid no more attention to him, and left the tent for a few minutes. When I returned, the boy was still there, fixed in the same attitude; and I was told that he had just made a display of his sanctity, by holding in his naked hand a live scorpion, and then eating it, without suffering in the least from its poisonous sting. As he was standing close to the tent, there could be no doubt but that he performed the disgusting feat of devouring the reptile; but I was rather incredulous as to the fact of the sting not having been re-We were discussing this point when, guessing that he was the object of our conversation, he went away, and returned almost immediately with another scorpion in his hand. Taking a piece of stick, I examined it most closely in his uncovered hand, and perfectly satisfied myself that it had not been deprived of its sting, or injured in any way. The scorpion was of a tolerable size-upwards of two inches long—quite lively, and able to inflict a very painful wound, the effects of which would be apparent almost instantly, and last for a consider-able time. Standing over the boy, I watched him narrowly, to see that he did not pinch off the tail of the reptile, or play any trick; but, half-raising his hand to his head, he put his mouth to his open palm, and I saw distinctly the scorpion writhing between his teeth as he took it up, and heard the crunching of its shelly covering as he deliberately chewed and then swallowed it. Neither his hands nor his mouth suffered in the slightest degree, and after a short interval he produced and ate another in the same way, which I also examined. The boy, since the early period when the infirmity of his mind became apparent, had been brought up a member of the religious sect of the Aïsaoua, who claim the privilege, by the special gift of God to their founder, of being proof against the venom of reptiles, and the effects of fire. The present chief of the sect resides near Medeah, and his disciples are to be found scattered over the whole of Northern Africa.'

Captain Kennedy subsequently transcribes a French notice of the grand festival of the Aïsaoua—more highly-spiced with disgusting horrors than we care to bid our readers partake of—it is a scene ready-made for M. Eugène Sue. We are, of course, not spared a description of a Moorish bath; but, after the picture recently given by Michael Angelo Titmarsh [ante, p. 118], Captain Kennedy's looks colourless (not cold), the Moors seeming to take "more boiling" than even those "reverend gentlemen" the Dervises. We prefer a visit to the copper mines of Djebel Mouzaïa, on the Atlas: a spot now remarkable, also, as "the scene of several struggles between the French and Arabs":—

"At the period of the capture of Algiers it was well known to the French that certain districts of the Atlas, in the vicinity of Medeah, were rich in minerals, and that formerly copper had been worked successfully, although to no great extent, at the earlier period of the Turkish rule. The present mines were, however, discovered by the engineer officers, who, when surveying the country, found numerous fragments of ore in the beds of the mountain torrents, which led to further search, and thus to the discovery of the veins now working, as well as of the deserted galleries of the ancient mine. Specimens were sent to France to be analyzed; the ore was found to be rich, and a company was formed, who commenced their operations a year ago; but, owing to the difficulty of procuring labour, and the impediments incidental to a novel enterprize in this country, it is only for the last three months that the works have been properly carried on. The galleries, twenty-two in number, are driven into the side of a ravine, with a south-westerly exposure. As yet none of them have attained any great length, the longest being only 125 feet, and, being driven horizontally into the mountain, but little labour is requisite to extract the ore, which lies in a matrix of argil, the general direction of the veins being east and west. The ore is broken with hammers into small pieces, and sorted according to quality, all fragments containing a large proportion of earthy matter being rejected, as not of sufficient value to pay the expense

of transport and smelting. The picked ore is the carried by mules and asses to Bleedah, from thence to Algiers, where it is shipped to France to be smelted. The ore is remarkably rich, some specimens possessing as much as 34 per cent. of copper, and the average yield of the ore imported into France about 20 per cent. A hundred and sixty men are employed, a large proportion of whom are soldiers. permitted by the authorities to labour in the mine. and who receive their extra pay from the company, Having visited these works, the superintendent now rode with me to the ancient mine, rather more than a mile distant, and on the other side of a steep ravine that separated two spurs of the mountain. It is held by the same company, who have purchased from the tribes the exclusive right to all the minerals in an extensive district, for a small sum, and have also had the purchase confirmed to them by the French Government. A small colony of forty Germans now carry on the works, but hitherto the produce has not been equal to that of the other mines. The account current throughout the country is, that it was worked by the Spaniards or English, and as a proof, ther show a rude cross of a large size, hewn in the rock near a spring in the neighbourhood, and two smaller ones cut in the mine itself. It is therefore probable that the miners were Christian slaves; which is further borne out by the appearance of the works, and the traces of blasting. The borings are remarkable for their size, being three inches nine-tenths in diameter. The southern slope of the mountain seems to be one immense mass of minerals; antimony is abundantly disseminated with the copper; lead has been found in small quantities, and traces of silver discovered, but the ore that exists in the greatest abundance is iron, which, from the absence of coal, is useless; neither is there in this part of the Atlas sufficient wood to supply charcoal for a furnace at a reasonable cost. The afternoon had now cleared up, and from the entrance of the old gallery I had a magnificent view: above me rose the snow-clad summit of the Djebel Mouzaïa, 5,200 feet above the level of the sea; at my feet lay the wild ravine; and around, mountain beyond mountain stretched away into the distance, until their bold outlines becoming gradually less and less distinct, melted into the faint forms of the clouds floating lightly on the horizon.'

Before we take leave of the interior we must,

of course, give an account of the deserts:-"The Great Desert is at times subject to sudden inundations, which are very destructive in a country so flat and so extensive, that an army might be destroyed by them. A few days before the French expeditionary column arrived at Laghouat, several Arab douars had been swept away in this manner. Throughout the desert the sand is of the same nature resembling a reddish vellow sandstone reduced to powder. The beds of sand commence near Taguine; they become larger at the Ksars, Djebel Sahary, and Djebel Ammour, and beyond they are still more extensive. On elevated places, or on the face of steep acclivities, there is little sand; but in the low grounds, in the ravines, in the beds of rivers, and against obstacles that have a southerly exposure, it accumulates rapidly. Near Laghouat some precipi-tous mountains are situated, against whose southern sides are piled immense sand-banks, whilst on the others there are none. These sands are most probably not the debris of the soil in the immediate neighbourhood, but have been gradually deposited here by the sand-laden winds of ages. This reddith, vellow sand, which covers the whole country, imparts its own peculiar tint to the landscape, and even to the sky, near the horizon, when it is blowing hard from the interior. It penetrates everywhere, and is the cause of many diseases of the eye; but the most serious consequences ensue from its collecting in the hollows and in the beds of rivers, where, not only what is blown into them remains, but much of what lay on the higher ground during the summer is carried by the winter's rain into the water-courses. The streams continue to flow as long as they are able to carry away the sand, which they can only do where the river runs over a hard rocky bed, with but a thin covering of loose soil; for when the stream arrives at a deep mass of sand, which it has assisted to form, it disappears. Then if, when lower down, the bed of the river rises nearer the surface, by reason of the

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Thus the spri pass the limits than 150 yar The O ful stream, w which spreads after flowing a returns to the re-appear abo appears for e Aïrane water to the depth o of the river u fall of the wa dampness of herbs. The dangerous; h localities, atte heing frequer Mzi overflow which render stream: last times, and th from this ca condition of On his re Captain Ker Algiers than the Moorish of the meane few trifling a from Morocc sticks, with inferior silk s the ornamer Some of the to imitate the their shops in Alcerine, wit the windows. cally smoking counter, stan recommendi a much per don or Paris lanes formin frequented 1 boxes inserte street wantin way up the united callin provisions, v room\_perh and rendere open front, ight and air the narrow of the house occupied tw seated an o washed face

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Thus the springs of Aoueta and of Assafia do not pass the limits of the gardens, at those places, more has the limits of the grittens, at those places, more than 150 yards, when they lose themselves in the gad. The Oued Mzi, above Tejmout, is a beautiful stream, with a copious supply of good water, which spreads itself over an extensive bed of sand; which spreads itself over an extensive bed of sand; after flowing a short distance, the river disappears, returns to the surface at Recheg, vanishes again to reappear above Laghouat, and then finally disappears for ever. On this account, at Ksir and Airane water is only to be procured from wells dug to the depth of twelve or fourteen feet. The course of the river underground is marked at times by the collection was and be the of the intermediate of the water during the inundations, and by the dampness of the soil, which gives birth to trees and berbs. The quicksands of the Oued Mzi are very dangerous; horsemen, who, through ignorance of the dangerous; horsemen, who, through ignorance of the localities, attempt to cross at any but the safe spot, being frequently swallowed up. When the Oued Mri overflows, it leaves, on retiring, a rich slime, which renders fertile for a time the banks of the gream: last year (1844) the river had risen three times, and the additional strength of the herbage, which we have countributed greatly to the great from this cause, contributed greatly to the good condition of the horses during the expedition to

On his return from this interesting excursion, Captain Kennedy took a more minute survey of

Algiers than on his former visit :--

"One day was occupied in making the round of the Moorish bazaars and shops, which are generally of the meanest description, both inside and out. A few trifling articles of gold and silver embroidery from Morocco, a dozen or two of ornamented pipesicks, with otto of rose and jasmin, red caps and inferior silk scarfs from Tunis, form the sum-total of the ornamental wares of the native shopkeepers. Some of the more wealthy are, however, beginning to imitate their Christian rivals, and have fitted up their shops in a transition style between French and Algerine, with their most tempting articles expored in the windows, and the shopman, instead of ap. beti-cally smoking his pipe seated cross-legged a the counter, stands behind it, and shuffles slip-shod about, recommending his wares to a stranger's notice with as much pertinacity as the smartest shopmen of London or Paris. In the little back streets and narrow lanes forming the upper part of the city, the shops frequented by the lower orders are merely square boxes inserted in the wall, with the side towards the comes inserted in the wall, with the side towards the street wanting. As a specimen, I will take one half way up the street leading to the Kasbah, where the united callings of a cook-shop keeper and dealer in provisions, were carried on. It was a small dark mom—perhaps nine feet in width and twelve deep cut out of the ground floor of a dilapidated house and rendered still darker by a shed that sheltered the open front, intercepting the greater portion of the the narrow space left between the projecting stories of the houses nearly meeting overhead. A low counter occupied two thirds of the shop, upon which was may once have been white, formed his turban, and the upper portion of his clothing consisted of a haick,\* armonized with the colour of his head-dress. Around him, and within reach of his hand, were a number of baskets containing vegetables, dried pease, beans, garlie, couscousoo, and other edibles; and before him, over a charcoal fire, was a shallow iron pan half full of rancid oil, that sparked and bubbled as he tarned the thin cakes of flour and water, frying for a thick-lipped negro, who, clad in a gaudy cotton jacket of a splendid furniture pattern, was leaning laily against the opposite wall, watching the operation. Placed on shelves that ran round the shop were large earthen jars of oil and preserved olives; each hole and corner was a receptacle for the undisturbed desirs of generations of dirty predecessors, and the ar was laden with the mingled odours of bad oil and decaying vegetables. This description will answer for almost any shop of the lower class, the only alerations requisite being to replace the provisions with the articles suited to another trade, and to change

smell that may be appropriate; the portrait of the dirty old shopkeeper need not be altered, as he will answer for any trade."

We have heard much of the unpromising appearance of the Woman of the East in her walking dress; but it was reserved, we think, for our Captain to give her her coup de grace, by comparing the Moorish Lady "to a large bundle of dirty linen going to the wash; with a rolling, unsteady gait," adds the panegyrist, "having" (the bundle, not the gait, we beg to observe), "at the upper end a narrow opening, through which shines a pair of black eyes, that, for all you know to the contrary, may be the property of a great grandmother. Algiers, the next move was to Bôna. This is to be made on board a steamer; and, as may be seen from what follows, with no great probahility of comfort :-

We were received with attention and civility by the officers of the steamer; and the captain had assigned us berths before we presented a general letter of introduction, which the admiral commanding on the station had been kind enough to give us, to the captains of the vessels employed on the African packet-service. The arrangements on board these vessels, for the convenience of civilians who may be led either by business or curiosity to visit the shores of Africa, are very indifferent. Naval and military officers are provided with free passages, join the mess of the officers of the ship, and have berths set aside for them; but the unlucky civilian is only permitted to take a deck passage, for which, however, he is not charged very extravagantly, and, wrapped up in his cloak with the deck for a bed, and his carpet-bag for a pillow, he passes two, three, or more days in an agony of sea-sickness, wretched, helpless, un-pitied, and in everybody's way, with the satisfaction of knowing, that the worse the weather is, the longer he will be exposed to it."

The next morning they were off Bougia :-"Bougia was formerly a place of great trade, and of considerable importance, although its port, which scarce deserves that name, is exposed, and the anchorage bad. In former days, its principal trade consisted of large quantities of olive oil and bee's wax, brought down from the neighbouring hills by the Kabiles. The export of the latter article for the manufacture of candles in Europe was so great, that in the course of time, the name of the town, called by the French 'Bougie,' was applied to the article it produced; and hence the origin of the well-known word 'bougie.'

Here the travellers began to get into the land of the Kabiles,-those Algerine guerillas,-in whom persevering hate and superior knowledge of the country may enable a straggler to do

the work of a company :-

"At eleven we were again on board; and Bougia, with its picturesque site—its rocks and ruins, festooned with a luxuriant growth of creepers-its new barracks, and its deserted town-its conspicuous café, and its mouldering arch, soon merged into a shapeless patch of white and green, as we continued our course along the coast to Djidjeli, where we arrived at three, P.M. The hour allowed us on shore was ample time for seeing everything. It is a wretched little town, with good barracks, defended by loop-holed walls just finished. \* \* The situation of the garrison here is the same as that of Bougia, only with the drawback that the circle enclosed by the block-houses is more contracted, and that, if possible, the inhabitants are on worse terms with their neighbours the Kabiles, who have not, however, ventured to attack the town since a bloody and signal defeat they suffered three or four years ago. One night, favoured by the darkness, a strong force of Kabiles passed unobserved through the line of blockhouses, and reached a ledge of rock jutting out into the sea, and commanding the town, from whence they fired upon the sentries, and at the windows of the houses. The troops were got quietly under arms, and the commandant, leaving a few men on the walls to return the fire of the Kabiles, sallied out with the garrison, came upon their rear, and enclosed them between his force and the sea. The Kabiles

later of sand becoming thinner, the river re-appears. | the odour of the cook-shop for any other detestable | were attacked; no prisoners were made, no quarter given; there was no escape; many found in the sea that death they were endeavouring to avoid from the French bayonets, and scarcely a man escaped. The spot was pointed out, and the attack described to us by an officer who had been present during the affray.

More industrious than the Moors or the Arabs,

skilful gardeners, farmers, and vine-dressers,—
"They manufacture their own weapons, agricultural implements, knives, gunpowder, coarse cloth, and pottery. They have mines of iron, lead, and copper, which they work themselves; they understand the method of smelting the ore; their workmanship in metal, although rude, is very fair, considering the tools they employ; and as a proof of their ingenuity, they have succeeded in imitating the French five franc pieces in base metal, well enough to deceive the Arabs, who have not been in the habit of seeing much French money.

Like the Swiss, the Kabiles seem passionately attached to their father-land :-

"The instant a Kabile learns that war has broken out, or that danger threatens, he throws up his situation, however lucrative it may be, allows no consideration of self-interest to interfere with what he looks upon as his imperative duty, and, regardless of distance, sets forth to aid his tribe. An instance of this, with reference to the proposed expedition against the Kabiles, which was now openly talked of, occurred in Bona, a day or two before we arrived. A labourer, who had been for some time in the employment of a French officer who paid him liberally, came to his master and gave him notice that on a certain day he must leave his service. The officer asked his reasons for wishing to go away: was he dissatisfied with his wages? with his treatment? or was the work too severe?—to all of which he answered that he was perfectly satisfied, but it was quite imthat he was perfectly satisfied, but it was quite impossible he could remain, as the French were going to attack his country, and he must join his tribe to assist in repelling the invaders, but that, then the fighting was over, if he were not killed, he would return to Bona and resume his work."

The second volume of Captain Kennedy's Journals still remains for notice.

#### OUR LIBRARY TABLE.

Gospel Scenes; illustrative of the Incidents in the History of Our Saviour.—A collection of those occa-sional pieces in verse, by various authors, which, under chronological arrangement, may outline such a design, from already published materials; with notes by the editor, which he conceives to be critical and intends to be instructive. The speciality of the design, by which the editor's anthological range is so greatly limited, would prepare the reader, beforehand, for a comparative poverty in the poetical result; yet such a collection as the present compels him empha-tically to remark how little of the highest poetical power of the land has been devoted to the illustration of facts which are the objects of the national faith and worship, and have received comment so abunand worship, and have received comment so abundant from all the other forms of Art and many of the other departments of science. The value of the editor's notes may be tested by a single specimen, —in which the respectability of Mary Magdalen's antecedents are punctiliously asserted:—"It is not requisite, however, by way of enhancing her example, to suppose that she was a great sinner. There is, on the contrary, every reason to suppose that she was a woman of good means and virtuous reputation. Had she been other than this, her following Jesus would have been inconsistent with what was due to the excellent women who ministered to Him, in comto the execution women who ministered a string, in some pany with her, and would have brought a scandal upon's fitness for a commentator on the Gospel scheme. It is curious to see how completely he has contrived to take all its meaning, doctrinal and poetical, all its pathetic beauty and peculiar teaching, out of one of the most affecting of the Gospel incidents, that he may protect the character of the Divine Messenger against the charge of association with sinners! A whole world of religious exposition and artistic comment is here disposed of, in a spirit that should exorcise the scandals of a country village or arrange the punctilios of a town club.

<sup>\*</sup>An upper garment, a piece of white silk, cotton, or wollen cloth, a yard and a half wide, and five or six yards lag, worn in graceful folds round the body.

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Alice Ray: a Romance in Rhyme, by Mrs. S. J. Hale.—This is a pleasing trifle, by an American lady. In the way of criticism, there is nothing to be said upon it; but the quotation of a few verses will at once show its nature and merit :-

The hirds their love notes warble Among the blossom'd trees;
The flowers are sighing forth their sweets
To wooing honey bees:—
The glad brook o'er a pebbly floor Goes dancing on its way,— tut not a thing is so like spring As happy Alice Ray.

An only child was Alice, And, like the blest above. And, has the biest above,
The gentle maid had ever breathed
An atmosphere of love;
Her father's smile like sunshine came, Like dew her mother's kiss, Their love and goodness made her home, Like heaven, the place of bliss.

Beneath such tender training, rneath such tende. The joyous child had sprung The joyous child had sprung Like one bright flower, in wild-w And gladness round her flung; And all who met her blessed her, And turn'd again to pray, That grief and care might ever spare The happy Alice Ray.

The gift that made her charming Was not from Venus caught; Nor was it. Pallas-like, derived or was it, Tanashuc, derived From majesty of thought; er healthful cheek was tinged with brown, Her hair without a curl, But then her eyes were love-lit stars. Her teeth as pure as pearl.

And when in merry laughter Her sweet, clear voice was heard, It well'd from out her happy heart Like carol of a bird; And all who heard were mov'd to smiles, As at some mirthful lay, And, to the stranger's look, replied— "Tis that dear Alice Ray."

The mind of Alice has also been cultivated by romance and poetry, and her heart engaged by young Arthur, a law student. The course of their true love runs smooth enough. But at length a little event ruffled the stream. She entered society, saw the power of beauty, and "felt it was not her's:"

While thus her heart was wrestling
With its first crushing fear,
A Voice of stern command out-spoke, Close to her startled ear .-Close to her startled ear,—
"Go, Maiden, to the Haunted Dell,
And in the 'Bloody Spring,'
Where the spotted toad sits drinking,
And the night-bat laves its wing, And adder snakes are coiling Bathe thou thy face and hair— athe thrice, nor breathe a word or sound, And then thou shalt be fair!"

How she yields to this superstition, and the retribution that follows her visit to "the Haunted Dell," must be sought in the ballad. Happily, however, the transgression and the punishment have been committed and suffered only in a dream,-from which she wakes to be made happy with her lover's hand. All this may, indeed, be "silly sooth;" but there are "spinners and knitters in the sun," to whom it will be pathetic.

The Borgias; or, Italy in the 15th Century: an Historical Drama. The writer speaks with contempt of the dullness of Lee and the bad taste of Barnes: in what terms to speak of his own no-wit and notaste would puzzle critical indignation. At best, these scenes are but logical dialogues\_there is not a gleam in them of poetic or dramatic intelligence.

Thirty-six Nonconformist Sonnets, by a Englander.-An anti-tractarian demonstration, in imitation it would seem of Wordsworth's 'Ecclesiastical Sonnets.' The poet, however, while he sees the mote in his brother's eye, is insensible to the defect in his own; witness his sonnet 'On the proposed Endowment of Maynooth College.'

Christians learn and practise Christian charity?

The Hippolytus of Euripides, with English Notes, chiefly translated from those of Monk and the best Commentators, by C. D. Yonge, B.A.—A useful edition of a difficult drama. Not that the editor has done much to improve either text or notes, but he has carefully adapted the labours of others, which is merit enough in a book of this kind.

The Alcestis and Hippolytus of Euripides literally translated into English from the Text of G. Dindorf, by a Graduate in Honours .- The Hecuba, Medea, Phanissa, and Orestes of Euripides, literally trans-

lated into English from the Text of G. Dindorf.— These literal translations, are, no doubt, intended for schoolboys and private students; but such modes of acquiring a language can never end in solidity. The translations themselves seem to be faithful enough, and as readable as such efforts can be.

A Selection from the Remains of Theocritus, Bion, and Moschus, with Glossary and Prolegomena, by F. H. Ringwood, A.M.—Well printed and well edited. The glossary, too, is deserving of praise. Altogether, the critical and typographical merit of these selections is honourable to the editor.

A word is called for on the completion of Mr. Charles Heath's *Hustrated Edition of The Mysteries* of Paris. The exaggerations of M. Sue lose nothing under the hands of the French artists, who have held joyful Saturnalia, it would seem, over a task so congenial to their tastes and so admirably adapted to their powers. Le Maître d'Ecole, the idiotic mother of Morel the lapidary, the widow Martial, Polidori, the descendant of the Ruggieris and Exilis of Queen Catherine's Paris, and Jacques Ferrand, the filthy voluptuary, are all here, vivid as life, and black as clever, but somewhat wiry, wood-cutting can make Let the collector of illustrated books decide for himself how far such delights are calculated " his mind to move."

New Periodicals.—Our Own Times, a new periodical, to be illustrated by George Cruikshank.—As it is not possible for us to offer our readers a copy of the clever sketch prefixed-'An Outline of Society in Our Own Times'-we shall best convey an idea of the nature and character of the work, by a few sentences from the introductory "As the most salient example of the state of things in Our Own Timestake London. Here we are: two millions of us-(nearly four-fifths of the population of a whole kingdom, that of Scotland)-rammed, jammed, and crammed so tightly together, that there is not space to walk about without jostling, and if anybody drops down, there is hardly room to pick him up. Each is driving and delving so intently about his own affairs, that he has not a moment to notice anybody else. Hence in this capital of civilization, there exist persons in a state of utter barbarism, deprived of the ordinary necessaries which Nature gives freely to all. And though they live close beside lucky Refinement rolling in riches, nobody notices them; for, in Our Own Times, there are too many of us to think of the miseries of a sectional few. I repeat it, Ladies and Gentlemen,-there never were such Times! For good and for evil, for consistency and tergiversation, for sense and nonsense, the state of mundane things at this present All-Fools' Day has been unsurpassed. One set of human benefactors (happily a majority) are driving us on, by discovery and research, to moral, social, and intellectual happiness; whilst a small set of noodles are for putting us back a half dozen centuries, and making us do everything after the pattern of the middle ages. In Art they have nearly succeeded in making gothicism all the go. A short catalogue of a few more peculiarities and advantages of to-day, and I have done. In Our Own Times, Ladies and Gentlemen, you can send a letter a thousand miles for a penny, and buy a week's reading for twopence. We publish books faster than brambles bear blackberries, and produce plays as fast as the French We can feed paupers on ninepence write them. halfpenny a day, and make artificial graveyards in the hearts of crowded cities, as our progenitors did barrows, by heaping layers of earth upon layers of coffins. We can get up railway companies in one morning, and sell all the shares before night. We give prizes for cattle because they are fed up to be horned giants, and make the fortunes of stunted specimens of humanity because they are dwarfs." The Literary Herald, an illustrated journal, chiefly devoted to the introduction and encouragement of unknown authors .- The Topic is to furnish one article each week on the subject which may be thought to have the greatest interest at the moment. The first number is on the Indian War.

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#### THE LITERARY AND LEARNED SOCIETIES.

THERE is a wholesome agitation, just now, in the very heavy atmosphere which surrounds our learned and literary Societies :- even the Royal and the An. tiquaries have of late been stirred and ruffled, and though the winds were somewhat "mutinous" they will not, we trust, have "piped" in vain. But the Royal and the Antiquaries are amongst the " chartered libertines;" well endowed, and at liberty, therefore, to sleep without fear of the annual balance sheet, or of being startled from their pleasant dreams by a deficit at the bankers. Not so with the numbers numberless of those Societies which have of later years sprung into existence; and we are satisfied that no greater service could be rendered to them, or to the Literature, Science, and Art which they severally profess to serve, than by instituting a searching inquiry into their constitution and management,-their promises and the non-fulfilment of the same. It appears to us that the vast majority of them do nothing—are actually stumbling-blocks in the way of enterprise and exertion; that the whole income of more than one-half of them is expended in working the mere machinery, salaries, and so forth, while the object for which they were established is entirely lost sight Some three years since, for example [No. 754], we drew attention to the proceedings of the Royal Society of Literature, \_ a Society, as our readers will remember, brought forth, under distinguished patronage, for the purpose of conferring rewards on persons of literary merit, and for the publica-tion of valuable inedited manuscripts. What were the tion of valuable inedited manuscripts. proved results? That a few offices of honour had been created for noblemen and gentlemen who love dignity with nothing to do for it, \_\_"genteel apartments in a centrical situation" opened for idlers and gossips-and a snug birth created for a secretary and two or three subordinates; \_\_nothing more! It was shown, from the published accounts, that, in the twentieth year of its existence, the Society had not expended one single shilling in furtherance of those objects for which it was established.—There are half-a-dozen other Societies to which we might refer by way of further illustration : \_\_the Statistical, for example, which has not for years, we believe, instituted a single statistical inquiry, its whole revenues being swallowed up after a like fashion. We have constantly received angry letters on this subject,-and have had a sort of consciousness that we shrunk from a public duty in not publishing them; but why, we have been accustomed to ask ourselves, should we trouble our readers with these complainings, when there is no public that concerns itself with such matters, and the cliques and coteries interested in the honours or the profits are too strong and too united to give us any reasonable chance of effecting a reform?

The times, however, and some late proceedings at the Royal Geographical Society, warrant better hopes. This Society was established, in 1831, for many excellent purposes; which are fortunately on record in the first volume of the Journal, for other-

wise they no its proceeding Society was esting and use a cheap formarts,-procu that travellers \_prepare ins them pecunia foreign societ tinguished for wits-direct maps illustrat cal knowledge of the earth's \_in bri wthe prepa gazetteers, ger uch matters is known. W objects here public are no retteer !- a cial general 1 that they must past experien result of this eeting would the resolution so however. have alluded pertinent que of the procee m geographi forth to the members \_\_a of the Counci discussion, th let it be supp against the he Comeil of th They are all suspicion: bu to impress or faire system consents to expected ze cause and prographical So inted out.

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rise they never could have been inferred from sise they never could have been interred from its proceedings. Amongst other good deeds, the Society was to promote and diffuse geographical moviedge—gather, register, and digest new, interesting and useful facts; and print and publish them in a cheap form—collect a library of books, maps, and charts, procure specimens of the best instruments, that travellers might become familiar with their use that travellers angle occurre annuar with their use operare instructions for such travellers, and grant then pecuniary assistance,—correspond with all foreign societies of a like character, and with disneign societies of a managed in geographical pur-inguished foreigners engaged in geographical pur-suits—direct its attention to the composition of maps illustrative of particular branches of geographical knowledge—to the establishment of new divisions of the earth's surface, formed upon philosophical prin-ciples,—in brief, do a hundred other things, even down to "the preparation and improvement of road-books. mzetteers, geographical and statistical tables, and all such matters as are of general utility." The result sknown. We are not aware that any one of the objects here set forth has been accomplished;—the public are not indebted to the Society even for a mzetteer !\_and yet, in 1846, the Council call a specal general meeting, and announce to the members that they must have more money! We will own that pust experience left us somewhat unprepared for the result of this announcement. We assumed that the result of this ameeting would be all deference and docility; and that the resolutions would pass as a matter of course. Not so, however. That wholesome spirit to which we have alluded made itself manifest at the meeting— perinent questions were asked—the history in little of the proceedings of the Society, and its influence on geographical science, were admirably shadowed forth, to the amusement and amazement of many norm, to the amusement and annazement of many members,—and, we trust, to the edification of some of the Council. We infer so; for, after considerable decasion, the motion was withdrawn.—Now, do not let it be supposed that we mean to hint a suspicion against the honour or conduct of the members of the Council of the Geographical, or any other, Society. They are all men whose personal integrity is beyond suspicion: but we do desire, and that emphatically, to impress on them that the days for doing nothing but receive subscriptions are past,—that the laissez-faire system will not do any longer,—that whoever consents to accept the honours of office will be expected zealously to perform its duties. cause and progress of the embarrassment of the Geographical Society were very plainly and pleasantly pointed out. It was not that the Council had been over liberal in publishing maps on philosophical, or any other, principles,—not that they had involved the Society by profuse purchases of new instruments, or been ruined by the postage of an extensive foreign correspondence; but simply, as with all other of these Societies, that rent and salaries and other expenses of the establishment had been allowed to go on increasing, until they had swallowed up all, and more than all, the annual income. If it be said that the cost of the Journal must be allowed for, our answer is, that twice as much as it ought to have cost was sold out of the funds to meet the deficiency of the income.-But let the reader judge of the whole management by the following facts-publicly stated, and not contradicted. When the Society was first established, a secretary was ap-pointed at a salary of 1001. a-year; for which sum the whole duties of the office were discharged, including that of editing the Journal. In 1833 or 1834, his salary was doubled. Subsequently, an assistant ecretary or librarian was appointed to divide the duty. Still, the labours of the secretary were so onerous, that now the duty of editing the Journal could no longer how the duty of catting the Journal could no congreb performed by the same individual, and a separate cilior was appointed at a salary of 100t.a-year. Then, we suppose, the secretary's duties became suddenly less, or his zeal greater; for he once again became editor of the Journal-taking the additional salary, as editor, to sweeten his labours! Can any one deny that the members were wise in refusing to sanction the proposed increase of subscription? We assert -and do so, judging by all past experience—that had they consented to double it, not one shilling the more would have been available for those purposes for which the Society was established, and for which only it deserves to be upheld.

Cui bono? the reader may say ;-where is the

remedy? In the very principle to which these Societies owe their existence.—Association. There are a dozen Societies, utterly beggared in their solitary independent action, with separate houses, separate secretaries, and a separate staff. Let them unite. There is not one that requires more than the use of a good room, as a place of general meeting for one day in a fortnight, with each a mere office attached. One house, therefore, one general secretary, one general librarian, and a clerk to each Society, would be abundantly sufficient to carry on the business; and each would thus have a large reserve-fund available for its especial objects.

OUR WEEKLY GOSSIP. "The Keeper of the Printed Books," says the statement just published by the Trustees of the British Museum, in return to the Order of the House of Commons, " has represented to the Trustees that no part of a work of the nature of a catalogue, alpha-betically arranged, ought to be printed till the whole of the manuscript, from the first to the last article, is ready for the press; that is to say, not only each article written out, but also carefully arranged in the strict order and precise form in which it is to be printed. He states that this is required to insure correctness as well as completeness; that the books catalogued under the last letters of the alphabet require cross references from among the entries in the early letters, which cross references cannot be inserted if such early letters be already printed; and that on revising the old titles, entries perpetually occur in the later letters of the old catalogue, which entries have to be inserted among the earlier parts of the alphabet, from which they would be omitted if these parts were previously printed. Upon these representations, the Trustees have consented for the Present to suspend the printing of the catalogue. [1]" It is clear, then, if the present conditions of this work, as to time and its attendant cost be necessities, that there is to be no catalogue, nor part of a catalogue, for the present generation, or the next—that we have been printing only for a remote posterity. The cost of the work, on its present scheme of execution, is a curious consideration. It is generally believed that the sum expended on the letter A alone has been about or above 20,0001.; while that is far from being one of the most voluminous or costly letters of the alpha-bet. Taking it, however, for the purposes of a free calculation, as an average measure, we shall have an outlay exceeding half a million by the time our descendants are in possession of their catalogue. It only requires the supposition of some accident enhancing this preposterous figure to present us with the absurdity of an index approximating to, or exceeding, the money value of the thing which it indicates. The time expended on the same portion of the task, similarly multiplied, gives, as we have said, a result referring forward to the next century. But the Keeper's argument, and the determination of the Trustees thereupon, have a consequence yet more remarkable and disheartening. We quite agree in all that gentleman's propositions:—they suggest conditions, we admit, of a perfect catalogue; but time as a further condition, we have the curious deduction that a perfect catalogue is a thing impossible. It may be questioned, therefore, with people of mere common sense, whether we should not be content with comparative perfection where the absolute is unattainable; and receive in our own persons a part, as an instalment of the whole which is to be the reversion of our children's children. Not, however, that we are able to apprehend any reason at all why a complete catalogue should be an achievement beyond our own immediate time. We can imagine no difficulty in the establishment of a competent machinery for the performance of such a work, at a reasonable cost, and within a few years. The im-pediments by which the task assumes to be protracted have not the public faith; and as both the national credit and the popular convenience are concerned, they are outgrowing the public patience.

The Report of the Select Committee appointed, in February last, to consider the present state of

ventilation and warming submitted by Dr. Reid, or in the event of any difference arising between Mr. Barry and Dr. Reid, either as to the amount of information requisite for the preparation of these plans, or in their execution, or otherwise, such difference. ence shall be referred to a third party. That such third party shall finally decide upon such difference or objection; and that, subject to such decision, Mr. Barry be directed to carry into effect the plans submitted by Dr. Reid."

Some time since, the Pacha of Egypt liberally granted to Col. Campbell a valuable plot of ground, to form the site of a Protestant chapel for the use of the British community at Alexandria; accompanying the gift by an expression of his hope that the edifice to be erected might be an ornament to the Great Square of the Frank quarter—towards which the plot in question has a frontage of 326 feet (the depth being 112), and which is already surrounded in great part by handsome buildings of modern construction. This will be, we believe, the first instance of a Protestant place of worship arising openly and inde-pendently in a Mohammedan country. At Constanti-nople, the Protestant chapel is within the walls of the British Embassy; at Smyrna within those of the Consulate; and both screened from observation: while the firman permitting the building of the new church at Jerusalem requires that it shall be similarly attached to the Consular residence. In all these cases, the concession has been made only under cover of a privilege other and larger than the concession itself. The present is an avowed and independent error to the privilege of the privi dent grant to the spirit of religious toleration-the new church appearing in the most conspicuous locality of the Egyptian city. It has been wished, in return, to conciliate the opinion and tastes of the Arab population by a modified adherence to archi-tectural forms with which they are familiar; and the church in question is now erecting, "with an honest solidity," it is said, "unknown in any modern erection of Egypt;" after the plans of Mr. James Wild, the architect of the beautiful new church at Streatham, with which we hope many of our readers are familiar.—We may mention, too, amongst the signs of progress in the country of the Pyramids, those grand types of immobility, the appearance, at Cairo, on the 1st ult., of the first number of a journal purporting to be a Chronicle of the Sciences, the Arts, Commerce, Literature and Trade; published in the Italian tongue, and bearing the title of the Spettatore Egiziano. For the moment, this is a literary phenomenon; and the period of its revolution is fifteen days. Speaking of progress, we may mention that the Bey of Tunis is proceeding in the spirit which dictated his abolition of the slavery of persons, by dissol-ving the fetters upon trade. He has declared to the representatives of the various powers, that the monopoly of the tunny and coral fisheries shall cease with the rights of the present farmers.

The Greek papers lament the death, at Bucharest, of Prince George Ypsilanti, the last of the brothers of that illustrious family whose name is historically bound up with the regeneration of Greece.

The concluding Soirée, on Saturday last, of the

President of the Royal Society, the Marquis of Northampton, had as usual a brilliant attendance.—The name of Viscount Canning has been added to the Royal Commission for inquiring into the most effectual means of improving the metropolis.

We regret to learn from Edinburgh that the printing establishment of Messra Stevenson & Co. which was that also of the University-has been —which was that also of the University—has been destroyed by fire. This establishment was remarkable for its rich collection of characters in all the Asiatic tongues—especially the Chinese; and the estimated loss in money-value is immense.

The French Minister of Public Instruction has commissioned a member of the Committee of Arts and Monuments, M. Bottée de Toulmon, to publish a collection of inedited documents relating to the History of the Musical Art in France from the thirteenth to the seventeenth century.

Tidings have been received, in Paris, of M. de Castelnau's expedition, dated from Chuquisaca, the 2nd October, 1845. The travellers had employed about two years in passing from Rio de Janeiro to the capital of Bolivia; but this land-journey, in Westminster bridge and of the new palace at Westminster has been printed; and contains the following resolution:—"That in the event of any objection being made by Mr. Barry to the plans of itself immense, across the Continent of South Ame-

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rica, had been more than doubled by three excursions which will throw great light on the geography of the central parts of America. 1st .- The expedition, arriving at Goyaz, descended the Rio-Araguay as far as its junction with the Tocantin,—returning by the latter river and the Desert of the Chavantés. 2nd .- They made an excursion to the north of Cuvaba, for the purpose of exploring the diamond mines and reconnoitering the sources of the Para-guay and of the Arenos. 3rd.—They descended the rivers Cuyaba and San Lorenzo as far as Paraguay. penetrated to Fort Bourbon in the territory of the Republic and returned by the river of the same name to Santa-Maria; exploring the great lakes of Gaïoa and Alberava, and the vast marshes of Xaragués, hitherto so little known. At Santa-Maria, the mule-caravan awaited the travellers; and they reached, by its means, Mattogrosso, considered the most unhealthy place in the world. Out of a population exceeding 1,200 souls, four only were whites\_three of them being functionaries of the Government. All the rest are negroes or coloured people; who only can support this deadly climate. After a month of repose at Santa-Cruz de la Sierra-where, for the first time in two years, they tasted bread\_the travellers crossed the Andes, and arrived, in twenty days, at Chuquisaca. M. de Castlenau's intention was to proceed to Lima, by way of Potosi, La Paz and Cusco; for the purpose of effecting his return by the river of the Amazons. The Journal des Débats says that this expedition has produced many and valuable results. It has made acquaintance with populations whose very names were unknown to geographers. determined many geographical positions—obtained much curious information as to the commerce of the continental centre carried on by means of mule-caravans-contributed to the public establishments of the French capital, particularly to the Museum of Natural History, valuable collections-and gathered extensive observations, magnetic, meteorologic and barometrical.

BRITISH INSTITUTION, PALL MALL, The Gallery, for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS, is OPEN daily from Ten till Five.—Admission, 1s.; Catalogue, is. WILLIAM BARNARD, Keeper.

DIORAMA, REGENT'S PARK.—REDUCED PRICE of AD-MITTANCE.—Now OPEN, with a highly interesting exhibition, representing the CASTLE and TOWN of HEIDELBERG (formerly the residence of the Electors Palatine of the Rhine) under the various exterior view of the CATHEDRAL of NOTRE DAME at Paris, as seen at Sunset and by Moonlight, and which has been so uni-versally admired. Both pictures are painted by the late Chevalier Renoux. Open from 10 till 5. Admittance to view both Pictures —Saloon, 1s.; Stalis, 2s. as herefolore.

CITY of CONSTANTINOPLE.—NOW OPEN, at the PANORAMA, Leicester-square, a VIEW of the magnificent city of CONSTANTINOPLE, from the Seraakier's Tower, embracing the most enchanting scenery in the world; including Scutari, Pera, Galata, the Sergilo, the Sea of Marmora, with Mount Olympus, the Bosphorus, and the Valley of Sweet Waters. The View of Athens, which is universally acknowledged by the press to be a complete triumph in the panoramic art, and Rouen, are also now open.

EXHIBITION of TABLEAUX, Oil-painted and in I 200, REGENT-STREET.—The Public is respectfully informed the above Exhibition is NOW OPEN, and comprises Models of Birds, Fish, &c. These I Pableaux have already attracted much and grouping, as from their overcoming the made beauty of the end of the company of the combining distant perspective on a flat surface, foreground modelled in relief; preserving, at the same time, ur composition.—Admission, i.e., which will also admit to the Annto Gallery. Open from 10 till 6.

MUSEUM of PATHOLOGICAL ANATOMY, containing upwards of one thousand Models, cast from, and coloured after, Nature, comprising every part of the Human Frame in every state of disease. —Admission 1s., which will also admit to the Gallery of Tableaux, Open from 10 till 6.—208, Regent-atreet.

#### EASTER HOLIDAYS.

EASTER HOLIDAYS.

Novelties of extreme interest and information at the ROYAL POLYTECHNIC INSTITUTION.

Scenes in the OREGON TERRITORY form a part of an entirely NEW SELIES of INSOLVING VIEWS. POTTRIES of the most distinguished Men in the SIKH GOVERNMENT and ARMY of traits of Six II, Hardings and Six Robert and Lody Sules. The contract of Six II, Hardings and Six Robert and Lody Sules. The most interesting of the Novelties at work are MACHNOSH'S ROTARY ENGINE, COLEMAN'S PATENT LOCOMOTIVE ENGINE for ascending and descending inclined Planes. Parrell'S ARCHIMEDIAN RAILWAY, and ENVELOPE CUTTING MACHINE, WOOD'S NEW PATENT STEAM-ENGINE GOVERNOH, and the ATMOSPHERIC TRAIL WAY.—Experiments MACHNOS, WOOD'S NEW PATENT STEAM-ENGINE GOVERNOH, and the ATMOSPHERIC RAILWAY.—Experiments MISTRY and NATURAL PHILOSOPHER CTURES on CRE-MISTRY and NATURAL PHILOSOPHER CTURES on CRE-MISTRY and NATURAL PHILOSOPHER. CTURES on CRE-MISTRY and NATURAL PHILOSOPHER.

GENERAL TOM THUMB'S Farewell Levees at the EGYPTIAN HALL.—Easter Week.—All tickets that have been issued will be received, notswithstanding the dates. The little General appears in all the coatumes and performances in which he has had the distinguished honour of appearing three times before Her Majcaty and before all the principal Courts of Europe. Hours from half-past 12 to 2, half-past 3 to 5, and half-past 7 to 6 victock—Admission, 1s.; Children, half-price, After 9 o'clock he appears at the Lyceum Theatre.

LOVE'S POLYPHONIC ENTERTAINMENTS.—QUEEN'S CONCERT ROOM, HANOVER-SQUARE.—Ventriloquism Extraordinary.—On 'TUEBDAY' and WEDNESDAY, April 14 and 15, Mr. Love will present his Original Entertainment, linisatative of the his approved Assumptions of Character, Remarkable Powers of Imitation and Disguise, Singuiar Aiterations of Countenance, Curious Effects, Instantaneous Changes of Costume, &c., entitled LOVE IN ALL SHAPFS; or, The Gallery of Portraits. Mr. Roberts, the Cambrian Harpist, who has lately had the distinguished honour of performing before Her Majesty. LOVE'S LABOURS LOST, in which Mr. Love will embody the Feculiarities of Eight Different Sense, 22, Erina Bloses, 14, 15.

On Friday, April 17, at the Horns, Kennington; On Monday, April 20, at the Assambly Rooms, Highgate; On Monday, April 27, at the Rooms, Hill-street, Peckham.

#### SCIENTIFIC AND LITERARY

ROYAL SOCIETY .- March 26 .- The Marquis of Northampton, President, in the chair.—G. Newport, Esq. was elected a Fellow. The following paper was read:—'On the Muscularity of the Iris,' by Prof. Maunoir, of Geneva. The author has satisfied himself, from the result of his own dissections, as well as from the concurrent testimony of a great number of anatomists, that the iris is provided with two sets of muscular fibres, the one orbicular, immediately surrounding the pupillary margin, and acting as a sphincter; the other, extending in a radiated direction from the exterior circumference of the former to their insertions into the ciliary ligaments, their action being to enlarge the pupil. One-fourth their action being to enlarge the pupil. of the disc of the iris is occupied by the orbicular, and the remaining three-fourths by the radiated muscle. The author has examined the structure of the iris in a great number of animals; and states the results obtained by M. Lebert, to whom he applied on this occasion, from numerous dissections of the eyes of animals belonging to each class of vertebrata. also refers to a work, which he published in the year 1812, entitled 'Mémoire sur l'Organisation de l'Iris, for evidence of the muscularity of the iris, which he obtained by applying galvanism to the human eve immediately after decapitation; and he concludes with the narrative of the case of a woman in whose iris there had been formed, by an accidental wound with the point of a knife, a triangular aperture below the pupil. This aperture became dilated when the pupil was contracted, and vice versa; thus furnishing a proof that its movements were effected by muscular

BOTANICAL SOCIETY .- March 6 .- E. Doubleday, Esq., V.P. in the chair .- The following specimens were presented :- By the Rev. H. L. Jenner, Sisurinchium (anceps?), by whom it had been received as an indigenous Irish plant, collected in a wood near Woodford, Galway ... By Mr. J. Backhouse, Ranunculus Lenormandi, Schultz, from the head of Coniston Lake; also by Mr. H. Watson, from Esher Common, Surrey. It is the variety 'partitus' of the London Catalogue of British Plants .- By Mr. Mackay, Erica Mackaii, Hook. Seven specimens selected from others. These were selected in order to show that Mackaii passes into Tetralix by intermediate forms which illustrate the gradual change of habit and character .- Read, Remarks on the Roots of Enanthe Lachenalii, collected at Yarmouth, Norfolk,' by Mr. G. Fitt. Specimens were presented.

ENTOMOLOGICAL SOCIETY. March 2. The Rev. F. W. Hope, President, in the chair.—Two cases of lepidopterous insects sent from Ceylon by Dr. Templeton were exhibited. Likewise by Mr. Stephens, a curious cocoon of the Emperor moth, of an irregular form, and apparently double, but from which only one moth had been produced. Captain Parry exhibited living specimens of a new species of Ditornus from Portugal. Mr. S. Stevens communicated a plan of relaxing insects by placing them upon bruised laurel leaves, which had proved far superior to the ordinary method of damp sand; and Mr. Marshall stated the composition of a mixture of corrosive sublimate and alcohol to be used as a wash to protect insects from the attacks of mites, &c. The following memoirs were read: \_\_Descriptions of new Buprestidæ from Australia, by Mr. Hope. Remarks in opposition to the views concerning insect-life, recently published by Dr. Badham, in a work in which insects are affirmed to be destitute of the senses of sight, smell, hearing, touch and taste. Mr. Westwood exhibited drawings of two species of Chalcididæ brought from Adelaide, South Australia by Mr. Fortnum, forming a new genus. It was

announced that a new Part of the Transactions (val 4, part III.) was ready for distribution.

ROYAL INSTITUTION .- March 20 .- Professor As. sted 'On the Ventilation and Working of Coulmines, with a view to the Prevention of Accident from Explosion. Prof. Ansted commenced by alluding to the extent and frequency of the accident that occur. He then mentioned the position of the coal in beds, and the necessity of sinking deep shafe to obtain it: and alluding to the extent of the workings (often as much as five hundred acres) in a single property, he explained that though in the deep mines of the North of England, it was inpossible that the number of shafts should be greatly multiplied, still, at least two were required, and ought to be insisted on. He then stated the principles of coal-working, with reference, 1st, to the tendency of the roof to fall in from pressure; and 2nd, the necessity of obtaining a current of pure an for the men; and described the different system followed in various districts with this view. With reference to this part of the subject, he suggested the necessity of the extensive underground works being divided into districts, and provided with separate safe communication; so that, in case of an accident, those only from one district would suffer. Mr. Ansted then entered on the subject of the gas, and described the singing noise with which it is constantly given off, whenever a fresh surface of gas (blowers) which occasionally burst forth unerpectedly; and stated, that while the ventilation might and ought to get rid of the ordinary issue, no ventilation would suffice to clear the air of these quantities. He instanced the case of a recent explosion at Killingworth, and an accident some year ago at Jarrow, as examples of blowers; and then described the accumulation of gas in old working, and in the broken roof, or goaf, as other sources of danger. The latter was the cause of the accident at Haswell, in September 1844. The methods adopted either to get rid of the gas or to light the mine, so as to avoid danger, were then alluded to. The advantage of splitting the air into several currents, instead of carrying one current through all the workings, was dwelt upon, and the improved condition of the ventilation of late years described, With regard to lights, the Davy lamp with a fin shield was mentioned as, on the whole, the best instrument that could be used, and as safe under all ordinary circumstances. Referring, then, to the condition of the coal-trade, and the difficulty of having any improvements introduced, or even of getting the best of the acknowledged systems adopted, Prof. Ansted dwelt on the necessity of legislative interference; not so much to insist on the adoption of any one plan, as to see that the plans acknowledged to be best were universally carried out. He dwelt especially on the great social duty of looking after and improving the condition of the miner; and concluded by insisting that all mines subject to explosions should be submitted to the inspection of public officers, whose duty should be to see that precautions were taken for the safety of the miner.

ARCHÆOLOGICAL INSTITUTE. \_\_ April 3. \_ The Marquis of Northampton, President, in the chair. The meeting was held at the rooms of the Institution of Civil Engineers, and the attendance of members was more numerous than on any former occasion. Among the presents announced were the first volume of Mr. Sidney Gibson's 'History of the Monastery at Tynemouth'; ' The Antiquities of Gainford, County Durham, by J. R. Walbran, Esq.'; and M. de Caumont's 'Inspection des Monuments Historique, in the vicinity of Caen; forwarded by the respect authors. Herr von Lassaulx, state-architect of Coblenz, presented, through Dr. Bromet, seven architectural prints of churches on the Rhine and Mosel, and Mr. Richardson, the sculptor, casts of parts of monumental effigies. Eight new subscribing members were announced; among them, the Bishop of Gloucester. It was also stated that the Earl De Grey and the Bishop of Ripon had consented to ad as Vice-Presidents of the annual meeting, to be held at York, in July next.

Among the objects exhibited were several strings of beads of amber and vitreous pastes, a spear-head of bronze of unusual form, and two very diminutive celts.

he recommend unique, exam Mr Talbote itreous paster Place, in Esse rings, which A to be of late I earthen jar a coins of Const Emperors, we hibited also se of seals, the the fine seal fourteenth ce like the anci-Rubbings of b Mr. Oldman, Grubbe. The Mr. Oldman the one from omie Genlog of Alan Fle driking subje decorated me brought by M tural design, relievi. Mr. workmanship. the base, now appeared to morial escute mitted a serie Cathedral and The President meeting to t cussion and il applied to the rities which His Lordship tive work on the Institute at least of fac a contribution President the Sr F. Madde various illustr for this study marks on th Count August the notice of of MSS, of vere contribu Hailstone, M Mr. Hailsto from his own peculiarities e the various s out such of t of English. J skill, and ille treatment of the mixed ar a distinguishi the great valu me, ecclesi manners and myersation Mr. Holmes

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British and Roman remains discovered in the Eastern counties.\_Dr. Bromet submitted a drawing of two counties. Dr. Dromet Submitted a drawing of two sculptured celts, now in the Museum of Douai, which be recommended for examination as singular, if not nique, examples of sculptured objects of this nature. Mr. Talbot exhibited two antique gold rings, set with itreous pastes, discovered some years since at Terling Place, in Essex, the seat of Lord Rayleigh. These rings, which Mr. Hawkins and Mr. Birch considered ings, which Mr. Hawkins and Mr. Birch considered to be of late Roman workmanship, were found in an earthen jar at a spot where about three hundred comes of Constantius, Valens, and the later Roman Emperors, were also discovered. Mr. Talbot exhibited also several ancient brass and leaden matrices hitted also several ancient orass and leaden matrices of seals, the property of Col. Barnes; among them the fine seal of the bailiffs of Dunwich; date, furteenth century. This matrix is quadrangular, like the ancient cocket seal of the port of London. Rubbings of brasses and incised slabs were exhibited by Miss Proctor, of Brighton, Mr. Trenham Reeks, hr Miss Process, of Gainsborough, and Mr. Eustace Grabbe. The rubbings exhibited by Mr. Reeks and Mr. Oldman were fine specimens of Flemish Art, the one from the original in the Museum of Econe one from the original in the indeedin of Eco-nomic Geology, the other from the well-known brass of Alan Fleming at Newark.—Among the most striking subjects on the table was an elaborately smain subjects of the Renaissance period, brought by Mr. Farrer. It presented an architec-tural design, enriched with columns, statuettes, and relievi. Mr. Farrer observed, that it was of German workmanship, and that three shield-like sockets in workmanship, and that three snield-like sockets in the base, now filled with pieces of coloured glass, appeared to have been originally destined for armorial escutcheons in enamel.—Mr. Buckler submitted a series of his drawings and sketches of the Cathedral and Bishop's Palace at Wells.

The President then called the attention of the meting to the subject previously selected for discussion and illustration, viz. 'The Art of Design, as applied to the Illumination of MSS., and the peculiarities which mark the productions of each country.' His Lordship regretted the want of any comprehensive work on this subject, and expressed a hope that the Institute might be the means of originating, or at least of facilitating, the production of so desirable acontribution to the history of Mediæval Art. The President then alluded to the succinct treatise, by Sir F. Madden, on illuminated MSS.; noticed the urious illustrated works which the increasing taste for this study has called forth; and after a few remarks on the great work published in France, by Caunt Auguste de Bastard, he concluded by directing the notice of the members to the numerous collection of MSS. of all dates which lay on the table, and were contributed for exhibition by Mr. Holford, Mr. Halistone, Mr. Hodgkinson, and other gentlemen.

Mr. Hailstone then exhibited a series of manuscripts from his own collection, and described the general peculiarities of style and treatment which distinguish the various schools of Mediæval Art. He pointed of such of them as appeared to be the productions of English, French, Flemish, German and Italian till, and illustrated the successive changes in the treatment of the borders of MSS., from the pure to the mixed arabesque, in which grotesque figures are a distinguishing feature. Mr. Hailstone also noticed the great value of such works, as illustrations of costime, ecclesiastical and civil architecture, and of manners and customs.—In the course of a general conversation which followed Mr. Hailstone's remarks, Mr. Holmes suggested the formation, by the Insti-M. Holmes suggested the formation, by the Insutinte, of a collection of all the engravings yet publibbel containing imitations of illuminated MSS.

He mentioned the large work of MM. Silvestre and
Champollion, the plates published by the Trustees of
the British Museum from the Arundel and Burney
MSS.; the works of Mr. Shaw, Mr. Humphreys, Mr.
Wattwood the control of the property of the works of Westwood, the numerous engravings in the works of Scrutt, Lambecius, and many others. Mr. Holmes further suggested that if all these plates, which were published without regard to schools, times, or locality, ould be arranged chronologically in a series of schools, me approach might be made towards a grammar, to speak, of the subject, and such a collection would be a nucleus, round which might be gathered all the isolated specimens of illuminations which frequently occur, and the various single engravings

These relics were from Mr. Whincopp's collection of British and Roman remains discovered in the Eastern of procuring access to MSS, of high art, so easily susceptible as such MSS, are of the slightest injury, rendered such a collection of engravings desirable.

Mr. Westwood made some observations on a diagram, prepared by him, illustrative of the principles of ornamentation, exhibited in Anglo-Saxon and Irish MSS. of the seventh and eighth centuries, His remarks raised a short discussion, as to whether these principles were confined, as Mr. Westwood assumed, to England and Ireland, or not; several members observing, that traces of similar design were to be seen in various parts of Europe, on monuments of an equally early date.

We may notice, among the many fine MSS. exhibited, Mr. Holford's valuable collection of Italian illuminations, formerly in the possession of Mr. Young Ottley, and a beautiful MS. of the twelfth century, belonging to the same gentleman, containing thirty-two curious paintings representing the life, martyrdom and miracles of St. Edmund.—Mr. Hodgkinson exhibited a MS. of Origen, of the twelfth century with initial letters greatly resembling the Saxon style of design. Altogether this subject excited much interest, and the table was surrounded with members examining the various MSS. for some time after the President had quitted the chair.

It was announced that at the next meeting, on Friday, May 1st., the subject for discussion would be 'Fictile Manufactures; the Earthenware, Porcelain, &c. of all periods.'

Institute of the Fine Arts.—March 28.—W. Rickford Collett, Esq. M.P. in the chair.—Three new members were elected.—A paper was read by Mr. Frank Howard, 'On Criticism in Art.'—Three are few subjects, he observed, on which such a contrariety of opinion exists, as on the power of criticizing the productions of the Fine Arts. By some, it is supposed to be intuitive and universal; and by others, that it can only be exercised by a gifted few. So far as works of Art are works of initiation, there may be some reason for the former supposition, but under certain modifications, and chiefly in a negative manner. Almost all persons can see when anything is positively unlike the object represented. They can detect errors, when without any power to appreciate beauties, in imitation or representation. But works of Art are not merely works of imitation: mere imitation, indeed, is the lowest quality they possess. The Fine Arts have a higher object—to refine the feelings, to instruct, to elevate the mind, and to direct it to the contemplation of beauties in Nature which might escape the eyes of casual observers. To judge of these higher qualities of works of Art requires much less peculiar talent

than is supposed. If the attention of the public could be strongly drawn to works of Art of the highest class, there can be no doubt but that the people in general would be fully competent to judge of the higher qualifications of Art; and mechanical facility of execution, as well as the art of picture-making, would immediately sink to their proper level. But in England works of Art being looked upon as mere decorations, whose sole intent is to please the eye, the execution naturally becomes the main object of consideration, and the means supersede the end. Even in the case of persons who profess to be aware of the object of the Fine Arts, admirers, but not practisers of painting and sculpture, the self-designated cognoscenti, they, also, too frequently dwell with exaggerated commendation upon the execution of what to the unpractised appears difficult, such as water, armour, and the texture of stuffs,—in themselves really the most facile achievements of the pencil in Painting, and the result of mechanical labour in Sculpture. Whilst, on the other hand, the artist too frequently dwells on the more real, but still technical, difficulties of Execution, such as the texture and colour of flesh, some scarcely intelligible piece of foreshortening, or other difficulty in drawing. But something more is required of Criti-cism than an appreciation of skill displayed in overcoming technical difficulties. It is required to determine the relative worth and value of a work of Art by a judgment of the fitness of the subject for repre-sentation; and of the means used to convey the impression intended. This is criticism on the work of Art; the former is criticism on the artist.

We constantly hear of good and bad Taste as applied

to productions in the Fine Arts, and to the judgment of persons thereon. This must be with reference to some standard; and it appears to be affirmed by common consent that there is some standard of good and bad, of right and wrong, in works of Art, which is the only foundation for just Criticism. Much has been written, in the endeavour to define a standard of Taste, which should be at once so universal as to apply to all works of all arts, and yet be so limited and definite as to govern minute technicalities. But the question remains undecided, partly from the word, Taste, having been used in so many different senses by different persons. It may be stated, that on the present occasion, the term Taste is used in the common acceptation, as applied to the Fine Arts; designating that power or quality of mind by which, in the artist, the means of Art are severally regulated so as to produce works of elegance and refinement, and by which, in the spectator, the control of that quality is apprein the spectator, the control of that quanty is appre-ciated. It is a judgment with a particular bias, exer-cised by the artist in selecting from Nature, and by the spectator in judging of that selection when made. The same quality or power of mind is essential to both parties. Sir Joshua Reynolds says, in his Fourth Discourse, that "the value and rank of any Art is in proportion to the mental labour employed upon it, or the mental pleasure produced by it." This proposition is so self-evident, that it is not necessary to position is so self-evident, that it is not necessary to adduce any reason in support of it. The arts of Painting, Sculpture, Architecture, Poetry, and Music have been designated Fine Arts, from their tendency to refine mankind by thus appealing to the mental, instead of the animal feelings. And this circumstance having given these arts their rank above other arts, there can be little difficulty in deducing from it a standard that will enable the public to judge cor-rectly, to a certain extent, of works in these arts. For if the value and rank of any art be in proportion to the mental pleasure derived from it, then must the value and rank of every work of any art be in proportion to the intellectual pleasure produced by it.
This standard of Taste, or Criticism as it should be works of all arts; and will, to a considerable extent, regulate minute technicalities. From it, in the first regulate minute technicalities. From it, in the first place, we deduce that, however well a picture may be painted or drawn, however beautiful may be the general effect or the colouring, it will be deficient in the most material point, unless it conveys some impression to the mind beyond the mere idea of the objects represented. Even in the class of Art which is called still life, there must be more than more impristion. In fact, the only redeeming quality mere imitation. In fact, the only redeeming quality in these subjects, is the skill of the artists mani-fested in the arrangement of the objects as regards form and colour, the general effect, or chiar-oscuro, and the touch: the knowledge, in fact, which is displayed in the art of picture-making. When most successful, it is to be feared that the production is successing, it is to be reared that the production is only entitled to rank upon a par with a book beautifully bound, printed with the finest type, and on the best paper, but which contains only a specimen of types, paper, printing, and bookbinding, and is immeasurably inferior in value to any mental production, however ill printed, however bad the paper, and whether bound or ret. whether bound or not.

On applying this principle closer, it appears that the highest quality of the Fine Arts is that by means of which an appeal is made to the mind, and which is called Invention. It may be termed the science of character, or a knowledge of those characters and circumstances in Nature, which are best adapted to convey any given impression in the most forcible manner. The next quality is Taste, that is, the principle which, when applied to Invention, directs the selection to that class of objects or circumstances, or those points belonging to them, which are calculated to refine the mind, and to excite more elevated impressions than are obtained from Nature, through the cursory glance of common observers; without which neither Painting, Sculpture nor Poetry can be entitled to the designation of a Fine Art. The third and lowest quality, but that which generally receives the most universal commendation in England, is Execution, under which is comprehended Design, Chiar-oscuro, and Colour. The first and second in combination, properly constitute the science of Painting and Sculpture in its highest meaning. The second, in combination with

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the third, constitutes the science of Picture and | furniture pictures. Statue making. The last comprises the Art\_and is so subservient to the former, that it is extremely doubtful whether any difficulty ever occurs, except in a very early stage of practice, in an artist executing anything of which he has a full conception and understanding. But there are numberless and strik-ing instances of the converse; extraordinary powers of Art without any science to direct it.

It may be objected that the greatest artists have been the most difficult to please with their produc-But this results from the circumstance of their having an undefined impression, beyond that of which they have a full conception; and it is the desire to reach this unknown, that makes them so difficult to satisfy. It is the attempt to go far beyond what they have a defined impression of, that has rendered imperfect so many of the finest works of Art: and it is, in general, the reason why artists of the highest class are less successful in Execution, than others infinitely inferior, who have devoted themselves to the Art alone, and attempt no more than to please the eye.

Rubens and Rembrandt are two wonderful instances of the quality of Invention, possessed to the fullest extent, but unfortunately without Taste to direct it. Their facile touch shows the most perfect command of the means, so as to produce whatever they desired: and a perfect knowledge is evinced of the objects and circumstances requisite to excite the impression intended. But a want of Taste to guide them to the selection of the most admirable intentions, and of the most refined means of effecting them, is likewise too constantly evident.

The Venetian Schools afford splendid examples of artists, whose Taste may be said to be wholly independent of Invention,—whose whole minds, to use Fuseli's shrewd remark, were in their eyes,—who selected such subjects only as admitted of a tasteful arrangement of Colour and Chiar-oscuro, or, perhaps it may be more correctly stated, treated every subject, whether appropriately or not, in the same way; to please the eve without any reference to the mental impression. The Dutch Schools also afford numerous examples of the powers of Execution, with very little Invention, and, frequently, less Taste.

It may be observed here, that Sir Joshua Reynolds, in endeavouring to support a very questionable doctrine with regard to the necessity of one branch of Execution Design, Colour, or Chiar-oscuro predominating decidedly over the other two-on the ground of the incompetency of any one person to be great in all, or rather that equality in the three mutually weakens them to mediocrity—quotes Carlo Maratti as a remarkable instance of uniform merit in all three; his Design, including Form and Touch, Chiar-oscuro and Colour, being unexceptionable; while his pictures are insipid and ineffective. Admitting the commendation of the Execution to be correct, it is singular that Sir Joshua Reynolds should have overlooked the real objection to Carlo Maratti's pictures. which is furnished in his own remark; which is not that they are too equally good in the qualities of Art, but that they are "insipid" by reason of a deficiency of science in its highest meaning, viz. of Invention.

Invention supplies the images; Taste selects those best fitted to produce the most refined effect, in the most elevated manner; and Execution gives life to, or embodies the ideas. It will not be disputed, that the highest class of Art is that, in which is combined Invention, Taste, and Execution in the highest degree. But when found separately, or one greatly predominating over the others, that class possessing Invention must rank the first, because without Invention there can be no appeal to the mind: that class in which Taste is found alone, must rank next, because without Taste there can be no tendency to refine the feelings: and that class in which Execution alone is found, must rank the lowest, because they then cease to be works of intellectual Art. When found in combination, that class possessing Invention with Taste must rank the highest, as evincing the most intellectual qualities and refining powers: that class possessing Invention and Execution second; because, though deficient in refining power, they appeal to the mental rather than the animal faculties; and that possessing Taste and Execution last, as being in the least degree intellectual, and approaching the level of mere ornaments, or what are called

All works of all arts, all pictures of all subjects, will naturally range themselves under one or other of these classes.

There may be, there have been, many instances of pictures in one or other of the lower classes, that are of higher estimation than some works of the higher classes, on account of the perfection of the lower qualities of Art displayed therein: upon the principle that a beautiful piece of furniture may be preferable to a bad picture. As Catalani said of Sontag, " they may be the first of their class, though not of the first class." And their relative value must be determined by the degree in which they produce the mental pleasure and refinement desired.

It has been assumed that the value of any art is in proportion to the mental pleasure derived from it; and the value of any work of the most intellectual arts, in proportion as the mental impression produced by it has a tendency to refine and elevate above the animal sensations. Therefore Grandeur is as superior to Beauty, as Mind is to Matter. Grandeur is a quality appreciated by the mind only; and there is great reason to believe that Beauty is a quality chiefly appreciated by the animal faculties only, Beauty may be associated with vulgarity and the grossest animal feelings, and as regards the purposes of the Fine Arts, it is valuable in proportion as it is associated with Elegance, the evidence of intellectual control, which is frequently a most satisfactory sub-

stitute for Beauty.

The highest excellence is to effect the highest objects of the Fine Arts in the highest manner, i. e. by a direct appeal to the mind, as in the case of historical and poetical pictures, in which it is absolutely necessary that there should be some action going on; and the picture should explain itself as to what has gone before, what is actually being done, and give some indication of what is to follow. The physiognomy and costume should identify the scene and the period of the action; and to those acquainted with the history of that country the picture should need no description. But the action itself should be intelligible to all, whether acquainted with history or not; and the art and the artist should be entirely merged in the impression of the scene. But it should be observed, that it is not necessary, in order to refine the feelings and to elevate the mind, that the subjects of the Fine Arts should be selected from celestial or terrestrial magnificence; that the heroes and heroines should be gods and goddesses, There is kings and princes, queens and princesses. as much real dignity in virtue in humble life, as when encircled with splendour and rank; and a peasant doing a virtuous action, is a subject of contemplation as well calculated to effect the legitimate

of worldly pomp and distinction. The second grade of Invention is shown in those works of Art in which the most elevating impression is produced, or some emotion excited by an indirect appeal to the mind: in which the action is ineffi ciently represented, but the emotion, which would be excited by the action if intelligible, is produced by the general effect of the picture. Titian and Tintoretto afford some fine examples of this production of impressions by secondary means. In this class will also fall poetical landscapes, with or without figures, in which the emotion is excited by the character of the scene, and the circumstances under which it is exhibited.

objects of the Fine Arts as any achievement of the

greatest monarch, surrounded by all the accessories

As there are grades in the quality, so there are degrees of power in Invention. Keeping in mind the test of value in the Fine Arts, a moderate degree of Invention of a high quality must take precedence of a great degree of an inferior quality: unless the degree of the latter be so pre-eminent as to absorb all other considerations, as is the case in some of Rubens' and Rembrandt's pictures. The subject is terrific,—perhaps a martyrdom; the circumstances attendant upon it are exhibited in their most revolting character; but the fearful truth and vigour with which every incident is presented is such that, while you draw your breath with horror, a reluctant admiration is extorted by the power displayed in producing so great an effect upon the mind with a few An instance may be found in Raffaelle's picture of the Morbetto, where an infant is attempt ing to suck the breast of its mother, who has died of

the plague : the bystanders holding their noses. To incident of the child is revolting, but so natural a to compel an admiration of the painter's Invention, notwithstanding the violation of Taste. Not so the action of the bystanders, which, though perfectly natural, is disgusting, from its appeal to our sensor faculties, and in a manner calculated to do anything rather than excite agreeable or refined feelings In these instances the ultimate object of the Fine Arts is effected in a very indirect manner. From the stupendous power displayed on an ill-ac-lected, perhaps disgusting, subject, notwithstanding the coarseness of the images presented, the mind is insensibly led from the production to the produce, by the vigour and truth with which the action is embodied, and to the contemplation of the extraordinary command of mind over matter.

It is in the early stages of Art that Invention is generally found alone, as may be seen in the early Florentine and German schools, Etruscan sculpture, &c. The respective grade which such works are entitled to take will depend upon the intellectual impression aimed at and produced: the effect must always take precedence of the means As the value of Invention will depend upon the degree of Taste associated with it, so the rank in which the skill in the art or means is to be placed will also depend upon the degree in which it is controlled or directed by taste. Taste is evinced in the choice of the subject; also in the circumstances under which it is represented; by introducing everything calculated to give mental pleasure and gratify refined feeling, whilst it excludes every disgusting object, conceals, or only indicates, the horrible, and exhibit character under its most interesting and attractive point of view. It is to the influence of Taste that portraits, whether of scenes, human beings, or the brute creation, are indebted for the degree of interest they excite in the mind of the general observer. Criticism has nothing to do with individual partialities; but will judge only, when a likeness is attempted whether it be attained, and whether under the infaence of Taste-that is, the character in its most attractive form and favourable circumstance. This species of Art will range under the class combining Take and Execution. The degree of the former will give the respective rank in the class to which the work is entitled. Under the same class, the rank therein to be determined in the same way, will range the numberless examples of pretty nothings which are yearly produced to be forgotten; unless they attract the notice of an influential connoisseur, or are elected to immortality in an Annual, or by an Art-

It may be alleged that Taste, being a power of discrimination, cannot be shown in the Fine Arts without Execution, because nothing can be produced except by means of the latter. But, as used in the previous classification, the term Execution must be understood as implying good execution or skill; and it is indisputable that, in slight drawings without Colour, Chiar-oscuro or Touch, much Taste may be indicated. Execution, being the imitative part, cannot be exercised without a considerable acquaintance with the forms and characteristics of the objects to be imitated. But much Taste may be shown in the choice of a subject, of the means used to express it, or in the appreciation of form, though that expression be feeble, and that form be indefinite or incorrect, for want of study of the appearances of Nature, or for want of practice in the art of appreci ation. A slight and incorrect sketch, having a tendency to elegance and refinement, and thereby evincing Taste, is superior to the most perfect piece of imi tation without Invention or Taste, whether the subject of the latter be still life, as fruit, flowers, or the interior of a butcher's shop; a particular specimen of which I have heard very highly commended. In Taste alone the only grades are degrees of more and less, discoverable by the quantum of discrimination nation evinced in aid of the objects of the Fine Arts. Bad Taste is want of Taste, and what is termed the peculiar taste of individuals, about which it is said there is no disputing, should rather be termed opinion or liking, with which Criticism has nothing to do.

> MEETING FOR THE ENSUING WEEK. WED. Microscopical Society, 8, P.M.

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Paris, March. Love and long-continued outcries of reprobation Loud and long-continued outcires of reproduction from all quarters of the Art-loving world have at last procured some little abatement of that barbarism annually committed in this centre of civilized ram annually committee in this centure of civilized existence—the metamorphosis of the Louvre Museum into a modern show-box. Masterpieces of ancient painting and sculpture, shrouded and shut up six months every year by a people who profess them-elves devoted to "the classic" and the sole true appreciators of aesthetical perfection! foreigners ex-cluded from the object of many a hundred miles' pilgrimage by the politest of mankind — students praibiled access to the said models so helpful and instructive by a nation which declares itself the matructive by a nation where the entire What would France say were our Zoological Gardens made an exhibition-place every year for Gardens made an exhibition-place every year for Prize Oxen — pronounce us, and justly too, a race of sa-calves, fit to be exhibited as prize monsters conselves. Yet the hypothesis is quite parallel with the fact even still flagrant in her own metropolis.— half her treasure-house of rare and irreplaceable half her treasure-house or rare and irreplaceable productions is turned into a bazaar, where the artistic curiosities of the season are crowded together for exposition and purchase. Burying alive seems a penchant of this people; their own statistics prove that they consign human bodies to the dust as ostriches do their eggs, life yet dormant within them, rather than take the trouble to watch and cherish it: man's first handiwork, no less than God's, they bury after the same fashion, to save the cost of separate maintenance. If the ancient pictures survive their six remance. If the ancient pictures survive their six months manual suffocation at the Louvre, they imbibe from it the principle of dissolution; a slow poison enters them, and they are sacrificed at that new loga, because the poor patients, forsooth, give their keepers some little inconvenience. I lay their premature destruction upon the French people, not upon the ostensible owner of the palace; inasmuch as Louis Philippe would, beyond doubt, have built the projected wing, and accommodated modern Art there with a distinct exhibition-place, had his subjects conwith a distinct exhibition-place, had his subjects contibuted the funds requisite, or shown any rational ambition that those expended in such improvements should go to complete the Louvre. But they preferred a palace-full of battle-pieces and bombastic portains of their puissant blood-spillers,—where the gest Condé vapours like a Drawcansir, and Turenne forms like a tavern-hector; so they got Versailles to cacliate them, if possible. I can never believe this modern temporal would encourage by a variety recipion. rudent monarch would encourage, by a vainglorious Museum of the kind, their sanguinary taste, which they call military spirit, except through the all-imortant motive above mentioned. However, some nelioration of the Vandal system, hitherto authorized at the Louvre, has, I repeat, taken place. No more than a semi-barbarism is now committed. First, a stockade corridor has been run along the palace side, and receives a large share of the modern ictures exhibited. Again, the Water-Colours, Architectural Drawings, Pastels, &c., form a collection in a suite of rooms quite apart. Thus, but about half the long Gallery becomes needed for the Exposition; and as this half happens to contain the French ancient masters, less harm can accrue, \_\_whatever it may undergo. Still, if the Italian school, and me division of the Flemish at the far end, be out of danger, the two great Paul Veronese's, the Antique Paintings (so precious on account of their illustrative and intrinsic merits), besides very many Flemish or butch materieces night the entrance, must suffer considerable deterioration, every year, from the modern productions placed over them, and the dust, when the suffer is the suffer suffer is the suffer in the suffer is the suffer in the suffer in the suffer is the suffer in the suffer is the suffer in the suffer in the suffer is the suffer in the suffer in the suffer is the suffer in the suffer is the suffer in the suffer in the suffer is the suffer in the suffer is the suffer in the suffer is the suffer in the suffer in the suffer is the suffer in the suffer is the suffer in the suffe nek and foul air occasioned by such crowds of tistos. Our travellers, both grand tourists and tripmakers, will, perhaps, like to know that another new arrangement leaves a great portion of the Louvre Museum visible even during the Exhibition; scil. the Italian and Flemish divisions aforesaid on a Saturday.—the saloons of Grecian, Roman, Egypian, and Middle Age antiquities, of Designs by the old Masters, of Casts, of Marine Models, together with the Standish and Spanish collections, all the week through, Monday (the French Sabbath) excepted. Here, I admit, is a large school of Self-Instruction liberally opened to the world,—some set-off against

the narrow-minded closure of the higher school, | where those Ancient Masters are to be consulted. Nevertheless, I shall think our neighbours disguise beneath a surface of knowledge the profoundest bestean a same of however the products sesthetical ignorance, until they appreciate their most beautiful artistic possessions better than to bury them, like polluted vestals, while the divine spirit yet breathes within them,—or, at best, like the condemned Heroes of old, whose sentence was half their days in heaven's light and half in hell.

The coup-d'ail, upon entering a French Exhibi-The coup-d'acil, upon entering a French Exhibi-tion of Pictures is the precise contrast to that pre-sented by an English one. But what studiers of mankind are more struck with is, how each national exhibition should present such a contrast to the national character. As respects Fine Art, the two nations, it might seem, had exchanged idiosyncrasics, An English exhibition, all differ and fritter, dazzle An English exhibition,—all glitter and fritter, dazzle and show,—even its admirers must acknowledge very meretricious, and not a little frivolous. Now these characteristics our sage, grave countrymen consider peculiarly French, and unworthier of John Bult than gilt horns and hoofs of the tauriform Jupiter. On the other hand, most painters here evince a con-tempt for those qualities which we cultivate ourselves, whilst we despise them in others. Here, a stern, chill tone prevails throughout the Exhibition; an utter rejection of the florid and the garish,—an almost exclusive adoption of the sober, subdued, nay, somewhat dull tints and effects, distinguishes the pictorial contents of the Louvre this season. When a visitor, accustomed to the warm atmosphere exhaled by English pictures reflecting their splendid hues from four opposite walls, enters the Grand Salon, here, and beholds the comparative frigidities that bepatch its beholds the comparative frigidities that bepatch its sides from top to bottom, he gets a fit of the shudders. For my own part, I felt as if I had plunged into a cold bath. Truly, among the objects, some resemble the ghosts of pictures rather than pictures themselves—so pale and faint and lifeless are their complexions. After a short time, however, you become reconciled to the austere character of the properties of disease widely like intrinsic assections. spect; and discern, amidst all its wintriness, agreeable spots, illuminated, and even brilliant, with partial gleams of sunshine. In fact, as I mentioned elsewhere, the whole French School has improved its where, the whole French School has improved its style of colouring, albeit but very few disciples have attained excellence therein. To give no other proof, — the harsh and violent edge-lights that formerly cut up the general effect like fiercest sword flashes, seem at present repudiated, unless by certain of the veteran class or their pupils. Granet, for example, — whose 'Interrogation of Savonarola' displays his well known mannerism under its proceed for example. most favourable view. Strong opposition evinces a double weakness—weakness of perception, which needs such stimuli, and weakness of executive power, which fails to affect us without them. When the sun himself throws his horizontal beams from behind. and produces his strongest contrasts of light and shade, he is feeblest. In the province of colour, Decamps and Diaz stand foremost among French Decamps and Diaz stand foremost among French painters. The first our neighbours entitle, à la Gascogne, the "greatest living colourist;" but I think it can only be while they consider France the whole world. He does not better my expectation, nor, indeed, equal it. Factitious means are too much his reliance and support: to get force, he lays on pigments with a trowel, till his work rather resembles plastering than painting; to get rich texture, he scrubs, and teases, and scrapes about this coarse mass — and the sponge, often flung, delineates the dog's foam at length, though seldom naturally. He is a good colourist, nevertheless, if far from a great is a good colourist, nevertheless, if her from a great one. I was much charmed with a little work of his, in M. Paturle's collection, 'Hindu Children and a Tortoise,'—prettiness itself, tasteful and original; its bright pure tints well blended; its treatment genuine, firm yet facile. Among his exhibited works none have either its merit or manner. His smaller efforts appear his happiest. A 'Turkish Landscape,' thrust away into the corridor, attracted me by its harmonious pallor and quietude, so characteristic of hot climates, where the montile was blanchestic of

pendant. A 'Souvenir of Asiatic Turkey' possesses wonderful brilliance,—warm though pale, effective though unexaggerated. Still, the means which produce this end betray feebleness of power: colours are caked and clotted upon the canvas to such a depth of soil, that you imagine vegetation will soon coverit-lichens, at least! An upper range of tints, modu-lating through bright white, cincreous grey and pallid green, with transparent brown for the lower tones, is Decamps's favourite key; and evinces a delicate, refined sense of acoustic harmonies. Perhaps I should here mention Delacroix, as the next best French colourist :- many of his compatriots reckon him a marvel. But his works astonish me by their bad draughtmanship alone. His great Saloon at the Chamber of Deputies almost distorts a spectator's eyes to see forms so ill put together; and the Library Ceiling there (just finished) has not a single compartment well coloured. At the Louvre, his 'Abduction of Rebecca' might be called very bad Etty.—the tints brid, the touch loaded, the entire effect dull. 'Mar-garet's Remorse,' of like complexion and ponderous sketchiness, succeeds better in the ethical attributes: despair on the brink of distraction is expressed with intelligence,—with more appropriate character, I would say, even than Scheffer has given it, whose illustration of the same scene, among his Faust scries, struck me as a failure. Mannerisms will always result from such competition: mediocre talents have no other means to force themselves into notice; yea, genius itself must adopt eccentricities, if it would catch the public eye, bewildered amidst many obcatch the public eye, bewildered amidst many objects. Thus, I suppose, the bizarre style of Diaz originated. Genius, however, drops the assumed manner, when once successful; talent cleaves to it, or it to talent, till the last. I doubt whether this artist could do anything good, except by dint of affectation, or will make the attempt. Nature cannot be kept out, we are told; but artifice is some persons' nature. Nothing more studiedly freakish than his nictures did German brain eyes produce: than his pictures did German brain ever produce; yet they appear thrown upon the canvas as checquer from a painted window upon a church pavement—sudden productions, vision-like, soft, and dim. Though, doubtless, of Spanish blood (Diaz de la Pēna), his style recalls neither that of Murillo, Velas-Péna), his style recalls neither that of Murillo, Velas-quez, Spagnoletto, nor any other peninsular artist. Pietro da Cortona's, with broad, mottled shadows, and sunlight reduced to miniature, may give you some idea of it. The execution corresponds in ca-priciousness with the colour: he often beautifies a defect into a kind of merit; makes, for instance, a confused, pulverose texture (looking less scumbled than sanded) at length have an air of agreeable softness, as if his works were seen through a motepeopled sunbeam, not an atmosphere of dust. You wish to wipe the cotton-fuzz off 'La Sagesse,' a female offered bouquets by Cupids:—this is the picture's chief attraction—the down on the peach! And it does, somehow or other, take you. Again, And it does, somehow or other, take you. Again, the 'Garden of Loves' has, at first sight, a decayed aspect—what our old poets called "morphew" (mortefeuille); what our picture-mongers would call "rottenness"—yet its dead Autumn character interests and pleases. This halo round deeay sometimes amounts to artificial pollen, which the painter strews over his works, dense though distinct, like coloured strails a traville plead a moraderable varyour attacks. stipple—a tangible cloud, a ponderable vapour—a molecular surface, that a bee's proboscis could pick up, or his little hairy thigh rub from the canvas, and thus transfer the precious film piecemeal to his cell,
—bit and bit, the picture's whole fragile complexion!

'La Magicienno' charms, despite—nye, in virtue—of
its very mealiness;—does not a butterfly's wing also? M. Diaz can quote Nature, as the Devil can Scripture, for his purpose. It may be that my visionary temperament befools me; but, to confess the truth, I am caught by the 'Forest View:' its tangled boughs and tendrils have laid their "lime twigs on my winged soul"\_Duke Humfrey's clotted locks never held the Cardinal's after a more mysterious fashion. It is just the labyrinth wherein your day-dreamer loves to lose harmonious pattor and quietude, so characteristic of the labyrinth wherein your day-dreamer loves to lose that climates, where the noontide sun bleaches everything like a Northern blast, and the source of all life makes everything languish: while 'The Shepherd's Return'—a ten times larger production, and given grenadier-place in the grand Saloon—reminded me of an ill-spread blister, Similar dimensions and golden wings, and flutter of virgin garbs in the sun,

demerits make the 'Asiatic School' a disagreeable

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or anything else, at his pleasure, 'Les Délaissées' (Nymphs left forlorn by Love, who flies away from their secluded wild wood bower), one of those few allegories not frigid, because not far-fetched, but as expressive as figurative, ... made, we think, of Alfred Tennyson's 'Lotos Eaters :' I can't tell why \_\_perhaps from the voluptuous melancholy of both-there must be some secret link between the painted and the written poem-do you wonder the Forsaken attracted and entranced me? Yet here the same piquant mannerizing irked me still: like Macheath's love-making, it so teased and pleased my Miss Pollyish amateurship, that I took it for better and worse at last\_'twas unavoidable\_what I did vou must have done! Upon the whole, Diaz, compared to Decamps, seems more of a poet, if less of a painter.

Our countrymen's anti-Gallican taste in the Fine Arts would disrelish a detailed analysis of the French Exposition, and I detest the superficiality of synopsis myself. Let me, therefore, select a few other principal items, and let the bricks tell whatever they can of Babylon. Paris connoisseurs pronounce this year's display but indifferent,-i. e. for France ; albeit, of course, the best that the world beneath the sun can afford, or, peradventure, above it. Nevertheless, there is, this year, exhibited a work which far transcends the average even of French modern masterpieces-'Faust beholding Margaret's Phantom on the Witches' Sabbath,' by Scheffer. Alas! I have little hope any English rose among our Annual Show of Flowers at Trafalgar Square will boast (or boast it will, indeed !) such pure and exquisite beauty as the Many a "red, red amaranth I mention possesses. rose," to be sure, sprung there not long before June, will outshine it in splendour of tints and richness of texture: the French, or Frank, artist's gamut of colour approaches the achromatic, and his uniform smooth touch the monotonous. When your respected contributor, Mr. Eastlake, affirms [ante, p. 276] that the prejudice against "Venetian colour being compatible with the grandest style of painting" is extinct, he must mean in England, a country of colourists; it is quite the reverse here, and wherever a prejudice for colour does not prevail. Backed by a foreign artistic opinion, may an amateur venture to doubt the soundness of a doctrine which flatters English Art on towards the pit of deepest corruption, and prepares English fresco a slide into the same from its very May he venture to impugn the arguments outset? deemed conclusive, while they are altogether inapplicable, which buttress up a doctrine so ruinous? Verily, it grieves my patriotism,—convinced as I am of our Island's power to dominate with the triple æsthetical sceptre, as she does with the trident, over the whole globe, \_\_when a picture like Scheffer's meets This should be by an English painter-or some work no less good, or better than it! should the annual chef-d'œuvre of Great Britain's Art\_the proudest sample of her genius in painting her most elaborate set-off against the united masterpieces of Europe—be a Dog?—a Dog, however admirable after its kind,—ay, or a litter of dogs; as if we were ourselves Cynocephali, and thought nothing equalled canine delineations? Why should it be even a portrait, a Lawrence portrait, or a beautiful "bit" of colour, or a beautiful giant's jawful of it? Why should it not be a nobler effort still, wherein the higher subjects of Art, the higher qualities, are aimed at? Why should it not be a poetic work, dramatic or epic, employed upon human forms, actions and passions, (the loftiest province within Art's domain,) like this attempt by Scheffer? same power which depicts so well a pug or a parrot,inanimate, unorganized, inert, impassive Nature, would, under right direction, signalize itself beyond any national artistic power extant. I can never feel content while the Goddess of British Painting excels in the Cyprianism of Art alone; nor think it fulfils her Heaven-appointed mission to seduce, ravish and bewitch her lovers, rather than raise and refine them. Though she sins with a grace, we should not encourage her loose courses; what the fair libertine needs is a tether, instead of her cart-rope. On the other hand, her Sister abroad restricts herself within too severe rules, and becomes almost an ascetic. Many foreign painters may be said to discolour their pictures. second 'Faust and Margaret' (when they plight their troth), by Scheffer, makes his heroine's face and neck, like honest Marion's nose, "look red and raw,"

doubtless meant for the heightened bloom of a derness in tempestuous mood. We Islanders loves virgin blushing all over, as she avows her passion. Yet this group also has exquisite beauties: the simple, suspicionless girl gives herself away most ingenuously -modestly, but (which innocence ever does) most confidingly. Mephistopheles and the old female gobetween, as a side group, are from Retzsch's model. In the phantom-piece Scheffer has originated a fiend that proves his pencil a true slip of the German witch-elin, -such is its power over the horrible-grotesque. Among his illustrations of Goethe's singular drama, this last I consider the best,—preferable even to 'Margaret coming out of Church;' where a large-headed little girl turns somewhat theatrically towards the spectators, as if to sav, "Observe what a meek, unaffected creature I am, and a rose of the village into the bargain!" You have, perhaps, seen the engraving.
M. Paturle possesses the picture itself, and will, I
hope, add my favourite to his choice collection. Margaret's phantom, which stands silent before Faust, shadows forth a sorrow, and a sense of lost-ness, too deep for speech; her victim air carries no reproach, yet must stir up the cruelest remorse within him. He beholds her fallen arms still sustain her murdered babe, and the sight must wring his heart. Pathos has seldom gone beyond this. Scheffer's other works here have all degrees of merit beneath the highest. His 'Charitable Child,' founded on Goethe's 'Goetz,' would delight a fond mother, his 'Saint Augustine and Saint Monica' a fond religionist, his two Scripturepieces a fond partisan of the painter, and his portrait of an old gentleman the fond old gentleman himself, perhaps,—at least, nobody else could admire it. But the Phantom is enough for a fond romanticist; and he who painted that can never lose my respect, let him paint what platitudes besides he pleases. Many of the best French artists have German names, the more poetic especially,—Scheffer, Winterhalter, Lehmann, &c. Does this point to a mental difference between the races? The genuine Gallic mind seems, compared with the Teutonic, if not otherwise un-inventive (as in wit), very unpoetic. Winterhalter's royal portrait-pieces, indeed, could not be much prosier, were his ancestors all bas-Bretons. But formalities of the sort are difficult task-work, and most so to a poet-artist. While doing them, after he had fancied out the 'Decameron Group,' his atelier must have felt like an ice-house after a summer bower-frozen his very brain! The group I mention (it belongs to M. Paturle) is, however, itself of rather formal ordonnance, "too well grouped," my note-book says; and Boccaccio's beauteous tale-tellers, their regular features of the one classic mould, resemble a flock of sisters too closely. Thus, the Court réunions abovesaid may peradventure be less blameable; it may be a little the portrayer's own fault that his ladies bend with the grace of jointed dolls, and his gentlemen stand as if they were all "Gold Sticks in Waiting." Have you ever heard the name of Lehmann? has a European reputation, but this does not always include Anglican; for England, sesthetically, often seems a part of the Arctic continent. Lehmann's Oceanides, from the 'Prometheus' of Æschylus, drew me towards them at once, and proved veritable Syrens. The picture is, indeed, a somewhat Potterlike translation of the Greek poet on canvas\_I mean free and easy: a minnikin Prometheus lies chained far away over the hills behind; and his soidisant sympathisers, perched round a sea-rock near the front, rather, it strikes you, be-weep their own desolate condition, than their beloved cousin's. They cast certain looks to his side, as well as elsewhere, but rather imploring than offering comfort and as-This diverts and misplaces the interest,-which Æschylus concentrates upon his hero in the passage itself quoted by the painter. But I admired his work, nevertheless. It has poetry of another kind about it. The Daughters of Ocean, despite a few sprains they may have got among the rocks, are graceful and noble figures: they breathe of their element too; both their dripping tresses and trickling cheeks betray these children of the ooze,nor need any particular cause be sought why their eyes are fountains of tears, and why they melt at every pore into floods of grief, and mourn and wail and utter ruefullest lamentations.

For 'tis their ocean-nature to complain!

Though not an exemplar of fine colour, a pale fierce-green tone well characterizes the watery wil-

wild-shore views, and coo within ourselves over the as a dove over her wind-shaken nest; they as reminiscences to us of our wave and cliff-begirdle home,-and, like Savage Landor's sea-shells.

Pleased we remember our august abede, And murmur as the ocean murmurs there

Lehmann's attempt to delineate 'Hamlet' is to greater failure than it almost always is among our elves, on and off the stage, by actor and by artic He makes the meditative doubt-harassed Daniel prince a very determined young Bursch, fromin destruction against all naughty kings, and threate ing to shake pestilence and war from his beard like a comet, if they don't mend their manners. 'Ophelia resembles one of the Oceanides\_a fresh-water en grant; come up with the salmon, and caught with the bait of a white-satin costume. She has not a single distinctive character of Shakspeare's love-made maiden: but again I say, what painter's Ophelia has? Big round blobs under both eyes do no express her two-fold affliction, nor straws in the lair her prettily-captious distraction.

Revolution scenes appear to have gone out a vogue: it was otherwise some dozen years since when they were the rage. Religious subjects replace them at present; which, however, seem to inspin French artists very little: bales of figured canna bespread the Louvre walls, and are catalogued as sacred pictures\_sacred indeed shall they be from my criticism! Battle-pieces, for a wonder, do not superabound; but here is a specimen by Horace Vernet that would cut up into a dozen of good dimensions. The 'Battle of Isly' possesses great dimensions. The 'Battle of Isly' possesses great merits in this clever scene-painter's usual style. illustrative to a degree of verisimilitude approach fac-simile. There you see the African hills, tawny and barren and adust; there the Algerine horder wild-fighters, with their loose picturesque turban and trowsers; there the French warriors with their little saucepan forage-caps and blue surtouts. exact, all realized to the stay-at-home spectator. Such vivid representations have their value, and should have their due praise : yet I acknowledge my prejudice—Salvator Rosa's poetic battle-piece among the Ancient Pictures, which makes the insensible mountains themselves slant away from the fearful slaughter committed beneath them, this yard or two of perfect art\_has for me more worth than the acres of panorama-painting that Versailles palace comprises. But French eyes gloat upon these blood beslabbered battle-fields, till they themselves become blood-shot. The national emblem, instead of a game cock, should be a vampyre! Apropos of M. Vemet's illustration, what dignified impressions those same little "saucepans" will give a future age about the mighty men of valour, men of renown, who adom the present—for both Royal Duke and Generalissimo wear them. Had painters of Oliver Cromwelline delineated the "pots" his Highness so often mentions, as the very pot-like helmets then womthey would not have raised either the iron-coals or themselves, their age or their art, much in our estimation. Ultra-naturalism, however, is the idol of the day ;---perhaps a better extreme than ultra-idealism, the idol of last century.

#### SOCIETY OF BRITISH ARTISTS.

ONE of the pictures most prominent both by it size and position, is Poachers Surprised, by T. J. Barker. The costume is that of the time of Charles I., and the consequence is, that the three figures which are life-size, and are surrounded by the ilgotten booty of the previous night, present a picture resque grouping of objects. The window of the lat reveals the dawn of day; and the female arouses the companion, whose slumbers are so deep that he has failed to awake at the summons which has called his brother to a sense of the impending danger When such large dimensions are adopted, we look for a corresponding elevation of the treatment; but we will simply ask why a pièce de genre, as this really is is not confined to the limits usually and beneficially assigned to such works? Here, however, that which is good is rather to be found in the subordinate accessories of the composition than in the main features, whilst the colour, handling, and design are scarcely equa-to the opportunity offered by the stirring character of the subject. There is a want of the art of causing

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despite the cleverness of the painter, the story falls upon the mind "flat, stale, and unprofitable."

The paintings of Mr. A. Clint are, as usual, dis-tinguished by a broad perception of the truths of tinguished by a broad perception of the truths of Nature, and a faithful rendering of them. In No. 11, Arrival of Fishing Boats off Staithes, Coast of Forkhire, the sky is fine, and the whole is in harmony; but the picture which calls forth, in this chibition, his highest powers is (404) Scarbonath in a Storm, where the dashing of a stormy see the town which neatles at the base of incomparish the town which neatles at the base of incomparish the town which neatles at the base of incomparish the town which neatles at the base of incomparish the town which neatles at the base of incomparish the town which neatles at the base of incomparish the town which neatles at the base of incomparish the town which neatles at the base of incomparish the town which neatles at the base of incomparish the town which neatles are the town rouga in a storm, where the dashing of a stormy sea against the town which nestles at the base of iron-bound rocks, is admirably represented. Here the minting of the rocks and sea is magnificent, though that of the latter is somewhat too universally opaque to render faithfully the varied aspect of the element to render faithfully the varied aspect of the element described. Of the foreground, too, we must com-plain as being too evidently artificial, too "made up" for the painter's purposes,—and, after all, made up with too little attention to the individualities of Nature. Such carelessness is sometimes the point that mars the finest compositions; in this its unobtruiveness causes the failure to sink into the shade before the manifest talent and closeness of observation isplayed in the remainder of the painting. Shore-ism Bay (No. 587), by the same artist, presents a stae bright and beautiful, in which the flitting clouds and their shadows athwart sea and sand in a way to call forth the fond recollections of every in-dweller of the great metropolis. Could Mr. Clint surmount\_ and why not?—his tendency to a heavy, opaque, per-green in the sea, he would leave to the critic bullitle fault to find. The distance in this picture, interfered with slightly by two or three accidental spots on the summits of the hills, \_is true to nature, and the foreground stretch of sand winds away, with a variathat does honour to the observation and the technical power of this excellent artist.

Of Mr. Josi we said a few words last week. To those we must perforce add a few more of earnest commendation. A Surprise (No. 240) represents the starting of a covey by the sportsman and his dog, and gives to us, in the foreground, the flutter of surprise into which the birds are momentarily driven. Simple mare the materials, the painter has made the most of them, and we are delighted at the fidelity with which the set of the dog and the instant flurry of the partridges are rendered on the canvas. Should Mr. Josi pursue with perseverance his peculiar walk in art, attends the union of technical talent of a high order with the careful study of Nature in her various phases, and an admirable selection of the moment at which the painter's art can operate with effect. Witness, in proof of his powers, another contribu-tion, (187) Condolence. The dog on the manger, the inalid horse, the basket with the bottle of medicine, pitally tell the story, and the quiet chiar-oscuro of the stable comes before us with fidelity.

What is the meaning of Mr. Latilla's Madonna ad Child? If it be a copy of olden masters, very be original, then, indeed, must we find fault with the page imitation of finer hands and grander thoughts. Whenever the really great have presented us with simple compositions of such sublime subjects, they are either fascinated the eye by colour, rivetted it by expression, or made it linger on the lines of the com-position and dwell with pleasure on the beauty of the drawing. What have we here?—a dull repeti-tion of an old story; the ancient thoughts retained, but without the beauty, the nature, or the pregnant agreeion of accessories that marked similar efforts in the days gone by. When we find in the front make a picture like this, we must mark by adequate lemnation the thoughtlessness of those who there aced it, no less than the inadequacy of the painter to realize the dreams of his ambition.

Mr. Shayer's works, Harvest Field (135), and figures on the skirts of the New Forest (418), are the best of his numerous contributions. Carcless as are his figures, he selects with judgment the scenes he desires to present; and in the pleasure we derive hun the happy nature of the theme, we are half-tempted to forget the carclessness with which he fallit the conceptions his subjects suggest. In the efforts will do well to examine what we have pointed

Mr. Holland's works never fail to repay, nor to attract attention. Full of the knowledge of that art which is most capable of ministering to his wishes,
Mr. Holland furnishes, whenever his pencil is put in request, an admirable idea of the thing intended to be brought before the view. Versed in colour and in composition, and assisted by studies that travel has presented to his eye and mind, Mr. Holland refreshes the recollection of the traveller at the same time that he excites, by his forcible transcripts, the imagination of the untravelled. Familiar as we are with the scenes he describes, and with his power of describing, we looked with singular admiration on his Retiring of the Council of Ten (764). A Dutch Ferry-boat, Rotterdam (53), also claims our special commendation.

Mr. Montague, in his Market Cart (173), has Mr. Montague, in his Market Cart (173), has attracted considerable applause. It is beautiful in colour and in composition. The clump of trees, the barge, and the evening effect, are managed with consummate skill, and a light proceeds from the sky such as can only result from the knowledge of the most perfect method of composition.

FINE ART GOSSIP .- The evening of Wednesday last was fixed for resuming the discussion on the Art-Union Bill. When that part of the order of the day which related to it had been read, Mr. Wyse inquired whether any objection was to be taken to this measure on the part of her Majesty's Government? The Chancellor of the Exchequer said, that he certainly objected to the principle of the measure. The law had declared lotteries to be illegal; and he could see no reason why exception should be made in favour of lotteries, the prizes of which were sums of money to be laid out in pictures, instead of at the will and discretion of the winners. This bill proposed to give the Government a liberty of excepting Art-Unions from the general lottery law; but, for his own part, he was not by any means prepared to accept a power for the administration to do that which the law had declared that it would be illegal to do. Such an arrangement would be as bad in principle as it must inevitably fail in practice. Mr. Wyse, under these circumstances, would move that the order of the day circumstances, would move that the order of the day be now read for the purpose of postponing the further consideration of the measure. It was postponed, accordingly, until Wednesday, the 22nd inst. The Bill, therefore, is virtually shelved. If Mr. Wyse can invent a scheme that will not be open to the objections which attach to lotteries, let him incorporate that scheme in his Bill, and then there cannot be any objection to protect Art-Unions which shall be conducted in conformity with it; in fact, they will not stand in need of protection. In the meantime, let it not be forgotten that Mr. Wyse has, by his Bill, admitted—1st, That Art-Unions must be "duly regulated" before they lated," before they can be made conducive to the extension and encouragement of Art.—2nd, That existing Art-Unions are not "duly regulated."

We see, by the Return just made to the House of Commons by the Trustees of the British Museum, that the long gallery leading from the Entrance Hall to the Galleries of Antiquities has been assigned to the larger and heavier objects of British antiquity; and is now ready for their reception.—The Xanthian Marbles are in progress of arrangement in the new gallery which has been prepared for them:—as are the Ethnographical collections in the new cases provided in the large gallery which was opened for their reception in the course of last year.

The season of Art Exhibitions is coming fast upon us; and the note of preparation is sounded on every side. Our advertising columns inform us of a new gallery opened in Oxford-street, under the title of the "British Artist's Own Exhibition;" to receive the overflow of the similar institutions already existing, for view and sale: its first catalogue to be made up by the 27th instant....Mr. Baily has been exhibiting his fine marble statue of the Duke of Sussex of which we gave our readers a particular description in the completed model [No. 879]—to his friends and a selected public, in his own studio, prehills the conceptions his subjects suggest. In the read to the conception of the subjects suggest. In the read to the conception of the subject suggest. In the read to the conception of the subject suggest. In the read to the conception of the subject suggest. In the read to the conception of the subject suggest. In the read to the conception of the subject suggest. In the read to the subject suggest suggest. In the read to the subject suggest. In the read to the subject suggest suggest. In the subject suggest suggest suggest. In the subject suggest su

the special points to tell upon the spectator, and thus, | but those who are desirous of surveying his best | pictures, the 'Banishment of Aristides,' and 'Nero playing on his Harp amidst the Conflagration of Rome: \_\_and Mr. George French Angas, on the same day, exhibited to the privileged, the artistic results of three years' residence in New Zealand and South Australia; being a collection of water-colour paintings, including landscapes, buildings, temples, tombs, portraits, animals, war-weapons, specimens of native manufacture, and all that can illustrate the natural features of the countries which he explored, and the character, powers and history of their inhabitants.— We may add to this paragraph that Mrs. Thorney-croft has nearly completed her models for statues of their Royal Highnesses the Prince of Wales and Princess Royal, which she has been commissioned to execute by the Queen.

The annual festival in support of the "Artists' Benevolent Institution," for the relief of its decayed members, their widows and orphans, was held on Saturday last, at the Freemasons' Tavern; and produced subscriptions to an amount exceeding 5001.

From Athens, we hear that the French minister, M. Piscatory, has obtained from the Greek govern-ment permission to restore, at his own cost, and by means of the French architects who are pensioners of the School of Rome, a portion of the Temple of Erectheus. The gossip of that capital was busy with the subject of a trial, in which the same minister figures as complainant against two journals of the opposition, the Siècle and the Minerve. By these he has been accused of clandestinely removing two marbles, bearing inscriptions, from the ruins of a Temple of Diana at Poros; and although the editors had withdrawn their charge, yet M. Piscatory persists in his process against them.

M. Blouet, the architect to whom Paris is indebted for the works which completed that long unfinished monument, the Triumphal Arch of the Etoile, has been elected to succeed M. Baltard as Professor at the School of the Fine Arts in that capital.

The ancient temple of the Knights of Malta, at Laon, a very curious monument, in an architectural point of view, has been completely restored under the direction of Government:—and M. Duban and his assistants are making great progress with the works of restoration at the Château of Blois; whose rich old sculptural details are coming out, it is said, with effect.—The Art periodicals of Paris speak of a curious old picture, representing the Holy Sepul-chre, at Peyrolles, the work of King Réné, and his gift to that community, which the municipal council has determined upon attempting to restore:—and mention that the modelling of the statue to be erected to Buffon, at Montbard, has been committed to M. Dumon......To these bits of French Art Gossip may be added a Corsican notice of the same kind. The town of Corte, in that island, is about to erect a statue, in bronze, to the memory of its hero Paoli.

In St. Petersburgh, an ukase has just been issued fixing the artist's copyright in his productions for the term of his natural life, with a remainder, in favour of his heirs, of twenty-five years longer.

From Stockholm, we hear of a demonstration made by the Royal Academy of that capital in acknowledgment of the many benefits conferred on the arts and artists of Sweden by the late King, Charles John. It has been unanimously determined that, to perpetuate their memory, a new pediment shall be placed on the principal façade of the Palace of the Fine Arts; which shall exhibit the colossal statue of the King, surrounded by allegorical figures recalling the progress made by the liberal arts in that country during the reign of the deceased monarch.

#### MUSIC AND THE DRAMA

NEW PUBLICATIONS.

Second Trio for Piano-Forte, Violin, and Violoncello, by Felix Mendelssohn Bartholdy, Op. 66.— The greatest men are before their time, not of it: though it does not necessarily happen that contemporary honours exclude or destroy posthumous fame. When therefore, we say that Dr. Mendelssohn, now universally honoured as the greatest living composer, is the man of his epoch, let us not be thought to underrate him, but as simply anxious to place him rightly, that is, a little lower, only a little—than Palestrina, Bach, Handel, Gluck, Beethoven-than the few, in short, whose inventive genius has carried them out of view of their contemporaries.

The work under notice has been heard two or three times in London, at chamber concerts, without producing the effect which is its due; it having been generally rated as less interesting than Dr. Mendelssohn's first piano-forte Trio. One cause of this should be stated. As was observed on a former occasion [Ath. No. 744], there is little music which so ill bears any slackness of tempo, any dilution of spirit, as Dr. Mendelssohn's hence its extreme difficulty. Any average pair of hands can practise up a passage: but it requires a master to sustain a movement with the force, rapidity, and clearness indispensable to the rendering of our composer's intentions; as all who are familiar with his playing must bear No languor is there as little slovenliness witness. or scrambling. All is strong and buoyant and brilliantly rapid, and (even when expressive) vivacious, There is not a particle of drowsiness, or melancholy love-sickness, even in his slow movements. eminently man's music. To judge, therefore, this Trio aright, we should hear it executed in something of the writer's humour. When known under this condition, we think, it will be as much relished as its prede-In that, the first movement and the scherzo are the most popular portions; here it will be the scherzo and the finale.

It may be regretted, however, that, according to modern predilection, Dr. Mendelssohn has written his second Trio, like his first, in a minor key. We are aware that invention, for some odd unexplained reason, makes a better show in this form than in the more natural one. A subject which is common-place in the major acquires a certain expressiveness and refinement when thus flattened, for a vulgar melody in a minor key does not exist. But so highly gifted a writer as Dr. Mendelssohn might be aware of the temptation, and resist it accordingly. The opening allegro, as has been hinted, is, perhaps, the weakest part of the Trio, though the restless mo-tion of the principal subject is maintained with ad-mirable skill. Here our composer abides nearly as closely by his first idea as Spohr is apt to do-but with how many more varieties of form in its display! The second subject, both in its cast of intervals and cast of emphasis, is thoroughly Mendelssohn-ianthird draught from the spring which gave like melodies to the allegro of the second Concerto, and of the first Duett with violoncello. The andante, too in E flat, though flowing and beautiful, is but a 'Lied ohne worte,' with very small variation: the composer not fairly rousing himself, it seems to us, till he reaches the third stage of his journey, the scherzo in 6 minor, 2 time. This, though hardly equal to the corresponding movement in the first Trio, is, nevertheless, one of those quaint, spirited, captivating things, thrown-off currente calamo, (to be played with a corresponding carelessness yet certainty,) such as no one else has written. Compare it, for instance, with the Rondo of Onslow's third Duett Sonata, op. 11in which the leading phrase is almost identical, and the one will be found light as air, whereas the other is "dry as dust." Few amateur violinists or violoncellists, however, will be able to profit by it\_so neatly must every phrase be attacked and answered-and this at racing speed! The finale in c minor § is unquestionably the best movement. Here, as Mr. Moscheles has done in his new Sonata [Ath. p. 329], Dr. Mendelssohn has availed himself of one of his favourite choral subjects; this time, as, also, in the allegretto of the 'Lobgesang,' episodically. Though we hold to the principle indicated in our former remarks, there is no denying that by the manner in which the broad melody is wrought up, with the two other subjects of the finale, a climax of excitement and a grandeur of effect are produced towards the close, of which modern composition affords very few examples. Let us finish by reminding our readers, that while a close and more technical analysis of the structure of works so excellent as this and the last we noticed, is beyond the scope of a publication like ours-a strictness of standard is applied to them, by which our respect is attested. That which becomes needlessly harassing to the student is only "honour due" when applied to the master.

MUSICAL AND DRAMATIC GOSSIP .- The favourite | assumption on the part of professional men ministering in those departments of knowledge which appeal to the taste-that the amateur is not a competent judge of them or their ministry—has received, we think, its extreme application from the wisdom of Mr. Forrest, the American actor: and we lay his dictum before our readers, because it gives to the argument which we have more than once had occasion to maintain the logical benefit of something very like the reductio ad absurdum. Mr. Macready has been, as our readers know, gathering dramatic triumphs at Edinburgh - tempered, according to the old classical prescription, by a rather heavy gentleman hanging on his chariot wheels, and reminding him that he is mortal. In a word, Mr. Forrest made a conspicuous de-monstration of hissing Mr. Macready during his performance of Hamlet - which drew upon the former the indignant comments of the Edinburgh Waiving for ourselves the question of taste under the peculiarity of the circumstances, we are not about to dispute Mr. Forrest's right to this expression of his opinion. He has, however, written a letter to the Times in its defence-as to which again we feel it necessary to put aside the consideration of the taste; and he maintains his position by several reasons; which, too, we pass over —all save one. It is Mr. Forrest's declared opinion that he must, in virtue of his profession, be "a better judge of theatrical performances than any soi-disant critic who has never himself been an actor." More than in all the other branches of the fine and imitative arts, the appeal from the actor to his audience has hitherto been considered so direct\_so expressly and unequivocally have his performances been submitted to the appreciation of his critics-that this view of the subject strikes us as not more novel than it is curious. We feel disposed to recommend its consideration to those professors in the other arts who deny the right of judgment to the amateur; because we think they may probably find in this broader assertion of the fallacy, some lights which had failed to strike them when the argument presented itself in a shape rather more plausible, and in the disguise of their own particular prejudices .- While on dramatic themes, we may mention that the Brussels company-on the strength of their reception from their audiences of last year, rather than from any independent consciousness of power or pleasing sense of self-reliance-are coming over again this season, and are said to be in treaty with Mr. Bunn for Drury Lane Theatre.

The annual festival in aid of the Covent Garden Theatrical Fund, for the relief of its decayed members, took place on Monday last, at the Freemasons' The subscriptions amounted, including the Queen's donation of 1001., to nearly 5001. : - and it was stated that a legacy of 1,000l. had been bequeathed by a lady to the institution since its last festival. On the same evening, by an arrangement which seems to us very injudicious, the General Theatrical Fund Society, after an existence of seven years, held its first annual festival at the London Tavern, Mr. Charles Dickens presiding. As the object of this institution is to extend to the profession generally the benefits which by the older institutions are administered only for a class,-to relieve that numerous part of the theatrical population which are excluded from the close corporation funds of the two great theatres,—we should be glad to see an adequate portion of the sympathy which the whole subject demands, flow in this new direction; and we cannot but think that the coincidence of the festivals may have kept many friends to the older away from the later and more needy, who, had the opportunity been given, would have been found at both.

A great calamity has befallen the city of Berlin : Mdlle. Jenny Lind has sprained her ankle, in descending the staircase of the Grand Opera. the capital is in commotion. The King immediately sent his own surgeon to attend the sufferer; the royal family are constant in their inquiries, and upwards of a thousand anxious inquirers daily leave their cards at the residence of the favourite.—The twenty-third grand annual festival of the Rhenish Countries is to be held this year at Aix-la-Chapelle; commencing on the 29th of April, and lasting four

days. The musical programme is to consist whole of ancient works of religious music the performe being 2,600 in number; but the festival will be es livened by the Passagium Sanctum, or public exhi bition of the relics given to Charlemagne by the Pa triarch of Jerusalem. Amongst the faithful, or the lovers of music, to be assembled by these seem temptations, the King and Queen of Prusia an promised.—At Cologne, a grand musical festival in take place in June; by the meeting of several F. societies of singers with the Cologne Societies called Mannergesangerein and a great number a other German bodies of vocalists: the arrangement of the whole being under the direction of Dr. Men delssohn Bartholdy, assisted by Herr Weber, the King of Prussia's Director of Music.

#### MISCELLANEA

Paris Academy of Sciences \_\_April 1 .\_ M. Poncelet read the Report of a Committee on M. Pioben's paper, 'On the Accidents which have occurred on Railroads, and the importance of an inquiry into the means of rendering this mode of communication and transport more secure,' approving of it general and recommending that it should be referred by the Academy to the government, with a view of direction its attention, in a marked and formal manner, to the

important subject under consideration.

St. Cross Hospital.—For more than half a ca tury, the misappropriation of the funds of this Hospital has been, from time to time, brought under public notice; and yet no step has been taken to correct abuses. According to the direction of the founders, if our memory be correct, the Master ought to be elected from amongst the poor brethren vet the present Master is the Earl of Guildford See the consequences, as stated in the Hampshire Telegraph: — "A valuable property, belonging to this magnificent charity, has just paid a fine of 1,000 for the putting in of a life. The property is, we hear, the great tithes of the parish of Fareh and is leased out for lives, as is the whole of the property of the Hospital. The great tithes of Farcham have recently been commuted \_\_as have those of Twyford and Owslebury, which also belong to the Hospital of St. Cross. The commutation to the Hospital of St. Cross. The commutation of the three amounts to no less a sum than 2,1001. but the exact amount of those of Fareham we do not at present know, though we believe it to be somewhere about 8001. a year. The tithes of this parish, as well as those of Owslebury, Twyford, and many others, were bequeathed to the Hospital by Cardinal Beaufort, in the 14th century, for the maintenance of 35 decayed gentlemen, in addition to the 13 poor and indigent persons provided for by Henry de Blois, Bishop of Winchester, who founded the Hospital in the 11th century. The thirteen gentlemen, as in the time of De Blois, are still maintained; but Beaufort's foundation is abandoned, though it is still possessed by the Hospital. The whole, or nearly so, of the Hospital property, is leased out on lives; and the subjoined mode in which the recent fine received for the renewal of the Fareham titles was divided, will afford a clue to the mode in which the large revenues of the Hospital, amounting to many thousand pounds per annum if let out at 

The Chaplain receives six-pence in the pound

The Steward receives the same

The Master, the Rev. the Earl of Guidford, receives sixteen shillings and ten-pence in the pound—his share amounts to

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Total. El,000 0 Upper Topographical Errors.—Godwin in his Lives of Edward and John Philips, the nephews of Milton, observe p. 234) "It is, perhaps, an unparalleled example of typegraphical error, that, in this volume, [The Art of Faysick] the name of the author is misprinted in the title people in the printed label affixed to Godwin's own work, more than the name of the author is mispetly, "for the book is called "Geodwin's Lives of J. and E. Phillips."

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The Rev. Henry Coddington took his degree at Cambridge, in 1820, with the honour of senior He obtained a fellowship at Trinity College, and also a sub-tutorship; from which, in time, he retired to the college living of Ware, in Hertfordshire. In science, his principal attention was devoted to

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II.

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No.		£	£	8.			8.	d.	£						£	8. 6	i.
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